

# SEVEN DAYS

# UN SINKABLE

FROM HOSTAGE  
TO HOLLYWOOD:  
THE REAL VERMONT STAR  
OF CAPTAIN PHILLIPS  
STILL AT THE HELM

BY PAULA SCOTTLY, PAGE 28

VERMONT'S INDEPENDENT WEEKLY OCTOBER 2013 VOL 18 NO 26 [SEVEN DAYS.COM](http://SEVEN DAYS.COM)



## CABARET CLASH

POETIC

Rethinking BTV liquor laws



## HEROIC ACTION

PAGE 30

Megan Harrison on Captain Phillips



## DOING DOE CAMP

PAGE 32

Mother-daughter bonding in the NEK



INFO@FARMHOUSETG.COM  
160 Bank Street  
Burlington, VT  
802.869.0888

# HARVEST FEST

Wednesday, October 9th 5pm to late

Another good reason to set up a big festive tent—  
Harvest time! With a pig roast dinner straight off the  
smoker, live music... and featuring [FARMHOUSETG.COM](#)  
Our chef's special: Smoked pulled pork sandwich and a  
few of fine fall ales from our backyard and beyond.

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## FINE VERMONT MEATS

Burlington's new butcher shop & delicatessen

- house made deli meats
- sandwich party platters
- whole trussed chickens
- seasoned burgers & steaks



COME SAY HELLO!

111 Saint Paul Street  
Burlington, VT 05401  
802.497.1045  
[info@guildfinemeats.com](mailto:info@guildfinemeats.com)

[www.guildfinemeats.com](http://www.guildfinemeats.com)



PISTOU

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for meditation, for joie de vivre

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## THURSDAYS

7.5 MARTINIS / 1.5 OYSTERS



BLUEBIRD TAVERN

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[fb/bluebirdtavern](https://bluebirdtavern.com)

# Join us for Peak Experiences

FALL 2013



## Peak Pop

### DAVID BROMBERG QUINTET

SATURDAY, OCTOBER 5, 8PM

Multi-instrumentalist, singer, and songwriter David Bromberg's career spans multiple decades. From the Greenwich Village folk scene in the mid-1960s, to upcoming September 2013 release Only Slightly Mad, Bromberg's musical style ranges from blues, blues, blues, folk, jazz, country and western, and rock 'n' roll.



## Peak VTartists

### AFTER THE RODEO

SATURDAY, OCTOBER 12, 7:30PM

After the Rodeo brilliantly fuses jazz, traditional blues and bluegrass, with the reminiscent chords of country folk — an innovative and engrossing new American. Their world-blends soaring, melodic, mirthfulness with simple three-part harmonies with 0.000s on guitar, Matt Schug on mandolin and guitar, and Pet Melton on bass.



## Peak Family

### PERLMAN MUSIC PROGRAM AND ANNUAL VERMONT RESIDENCY

OCTOBER 25-27

Performances on Friday and Saturday evenings in Stowe and a Sunday afternoon at Temple Sholom in South Burlington. Founded 1981 by Itzhak Perlman 20 years ago, The Perlman Music



Program (PMP) of its unparalleled musical training to young string players of rare and special talent. With a world-class faculty led by Itzhak Perlman, PMP is developing the future leaders of classical music within a nurturing and supportive community.

## Peak Film

### GEORGE BIZET'S CARMEN (2013)

FRIDAY, OCTOBER 11, 7:30 PM

Carmen has lost, betrayed, murdered — not to mention some of the most famous melodic history of operas



For tickets: [SprucePeakArts.org](http://SprucePeakArts.org)  
Box office: 802-760-4634

Use code **SPAC** at [SprucePeakArts.org/SPAC](http://SprucePeakArts.org/SPAC) for \$10 off



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PROHIBITION  
PIG

SMOKED MEAT & LIQUORISES

©2013

2013 - 2014 - 2015 - 2016 - 2017 - 2018 - 2019 - 2020 - 2021 - 2022 - 2023 - 2024 - 2025 - 2026 - 2027 - 2028 - 2029 - 2030 - 2031 - 2032 - 2033 - 2034 - 2035 - 2036 - 2037 - 2038 - 2039 - 2040 - 2041 - 2042 - 2043 - 2044 - 2045 - 2046 - 2047 - 2048 - 2049 - 2050 - 2051 - 2052 - 2053 - 2054 - 2055 - 2056 - 2057 - 2058 - 2059 - 2060 - 2061 - 2062 - 2063 - 2064 - 2065 - 2066 - 2067 - 2068 - 2069 - 2070 - 2071 - 2072 - 2073 - 2074 - 2075 - 2076 - 2077 - 2078 - 2079 - 2080 - 2081 - 2082 - 2083 - 2084 - 2085 - 2086 - 2087 - 2088 - 2089 - 2090 - 2091 - 2092 - 2093 - 2094 - 2095 - 2096 - 2097 - 2098 - 2099 - 2010 - 2011 - 2012 - 2013 - 2014 - 2015 - 2016 - 2017 - 2018 - 2019 - 2020 - 2021 - 2022 - 2023 - 2024 - 2025 - 2026 - 2027 - 2028 - 2029 - 2030 - 2031 - 2032 - 2033 - 2034 - 2035 - 2036 - 2037 - 2038 - 2039 - 2040 - 2041 - 2042 - 2043 - 2044 - 2045 - 2046 - 2047 - 2048 - 2049 - 2050 - 2051 - 2052 - 2053 - 2054 - 2055 - 2056 - 2057 - 2058 - 2059 - 2060 - 2061 - 2062 - 2063 - 2064 - 2065 - 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JAY PEAK

## 4th Annual BEAN & BREW

SATURDAY OCTOBER 5TH / 12-6PM / HOTEL JAY GREEN

Coffee and beer sampling, live music, food, give-a-ways and activities for all ages

Vendors include:

VT Coffee Co., Blackcountry, Covered Bridge, Long Trail, Shed, Otter Creek, Kingdom Brewing

\$20

Includes commemorative pint glass and twelve draught tickets for sampling

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[jaypeakresort.com/Events/](http://jaypeakresort.com/Events/) / 802.327.2154



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802-399-2020

Don't judge a person  
by their beliefs, judge them by  
the mountains they ski & ride.



JAY PEAK

BURKE

THE JUDGE  
SEASON PASS

Ski all of the Northeast Kingdom with this great season pass. When it comes to winter passes, The Judge rules. The pass is for those who like to dominate.

[jaypeakresort.com](http://jaypeakresort.com)

\$499 adult/child  
THROUGH 10/1/13

\$249 college  
THROUGH 11/8/13

# TAKING STOCK OF THE NEW EXCHANGE

**O**bamacare. The Patient Protection and Affordable Care Act. Health care as a human right. Vermont's innovative insurance marketplace. Can we just say, with Vermont's new health insurance exchange, the Vermont Health Connect, officially opened for business on Tuesday, it's not over yet.

For the first time ever — and unlike in Ten-Point-and-a-prayer federal government, that doesn't say the same thing — Vermonters can now go online and shop for health insurance. If they're looking, it's written to Witt: Doing What?

Or to the Land of Oz: If you believe former state senator and 2012 gubernatorial candidate Randy Buss, just two days before Vermont's insurance portal opened to the public, the online news site VTGazette ran an unapologetic piece by Frank Bates: The Nonexistent Value of Health Care Software. (Reads like: Vermont Health Connect needed time to train its Kent County government leadership.)

"The fact of the matter is this," Buss charged, "the system doesn't work."

Believing those messages, Vermonters went to Vermont Health Connect's biggest critic: Vermonters for Health Care. President, Peter Johnstone, who happened to run Buss' 2012 campaign, plus went to the group's educated 30,000 Facebook fans.

warning them that, thanks to a July Peter Johnstone they could see left Vermont in a hot mess.

"Why?" the insurance asked. "Vermonters put the application together, but individuals and small groups are still not buying health insurance only through an online exchange," said Vermont Health Connect, "and the exchange may not be ready to help."

Not true. Vermont Health Connect, who invited that black and white photo were they by, said all systems were go for "Seniors, teens, health plans, small."

Some, however, admitted, there were still some bugs in the system to be worked out. Three thousand hours after Vermont Health Connect launched, Lensen issued a press release acknowledging some access delays over to heavy traffic. Summed the nice by-line commentator on insurance websites: "most of us just paid our premiums without so much as a hiccup, either. And Vermonters can't pay for their health insurance premiums."

But if that's not what's causing the access delays, it's something else.

It's, I say, "What words to say in insurance in October that doesn't look off to your insurance?"

Vermonters he added will "jazzup" instead of just casual because honest now that New Englanders are more into jazz than grunge these days. It's not gonna fit in anywhere."



## facing facts



### VERMONT VIOLENCE

Admittedly, too many anecdotes are in. Ahhhh, and a horrific beat-up in Rutland. And we are to Vermont to L.A.?



### TOP FIVE

14



There're more of the more than 33,000-plane commercial the Air Force received about potential F-35s because didn't get to "Rehearsal."

## TOP FIVE

Most popular, most viewed:

1. **"First Air Bombs Taking the City of Beirut" by Peter Johnstone** (City Hall, Level 2) Receiving news stories from all over the state
2. **"Vermont 'State of Health' Why a Workforce Coalition is Giving Premiums Back" by Peter Johnstone** (City Hall, Level 2) Premiums are raised to pay for a state-wide insurance program called "Health."
3. **"Can Big Vermont Get a New Lease on Life?" by Pamela Polanin** (Ain't It a Shame) which connected with the HICM because the day before, there is a struggling to survive.
4. **"There's Such a Thing as Two Month Delivery" by Pamela Polanin** (Ain't It a Shame) Receiving drug officials with the party of the year.
5. **"Not Amherst's Fault, Suggests Amherst High Camping in Far-Eastern Vermont"** by Karen J. Kelley (Read) Findings conclude that Japanese ticks they have settled in Vermont, has

## tweet of the week:

It's October 1.

Over 100,000

people

have

signed

petitions

to

allow

the

state

to

allow

the



complicated subject" is just another pat on the head (which, apparently, still wears a smug on the Belfowitz costume imagination of the two men who created the cover).

As one of the 8000 female and male nurses in Vermont who provide most of the health care we all receive, and who will be integral parts of the implementation of any far-reaching health care reform, I ask that influential journalistic outlets such as Seven Days try to think about the ripple effects of such choices in the future.

**Katharine Plumerian** RPN  
ST. JOHNSBURY



that you could argue anything—a wet napkin, Tom Wolfe, Painted Metal”—was great art. At the base of it all, nobody truly thought of the pieces as anything of aesthetic value, and everyone was projecting their own backgrounds onto the arguments about “what is good art.” At that point in time,

it seemed there were no useable criteria for determining what was good art, and that was the valid, utopic dispute for the last years of the Cold War.

**Kathleen Labelle**  
newspaper

Labelle was a Middlebury College student in 1984

#### OWL CLUB IDEA

[Re: “St. Albans Preservationists Fight to Save the City’s Historic Owl Club” (September 10).] As a board member of Preservation Burlington, I’d like to suggest a motto for my St. Albans cohorts: Give a hoot! Preserve the Owl Club.

**Tam Corson**  
BURLINGTON

#### NO IMITATION REQUIRED

Conn Iurich did a great job keeping an open mind in her taste test (“Beverly’s Kitchen” [Daily Free Press, September 10]). I just wanted to express my confusion over her friend saying that “the measure of a good vegetarian place is how well they can imitate meat.” I do not know any vegetarians who would agree with that statement. In fact, the best vegetarian and vegan restaurants are those that do not try to imitate meat. Put up any best-selling veggie croissant and you will find creative recipes without a focus on “protein.” Trying to make a certain taste like beef is silly and pointless in trying to make chicken taste like beef.

**Alyssa Catalianni**  
VERMONT

#### GOOD ART?

I found it interesting that your article seemed to be why the students at the time were so critical of the piece (“Prosthetic Art,” September 11). Some thought it was tied to the Soviet flag, since it was the Cold War I never heard that as part of the discussions. I would rather think of it as part of a reaction of 1980s kids to 1970s conceptual art. There was a feeling that art got so conceptual and divorced from aesthetics

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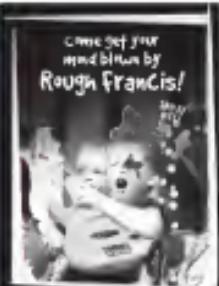
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|----------|----------------------------|
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| THU 9/11 | NUMBER 26 7PM              |
| FRI 9/12 | D JAY BROWN 7PM            |
| SAT 9/13 | BLUES BROTHERS 7PM         |
| SUN 9/14 | ROB GREGORY 9:30PM         |
| MON 9/15 | DI GIORGIO 10PM            |
| TUE 9/16 | BLUES ROOM 10:30PM         |
| WED 9/17 | UP THE CHAIN 7PM           |
| THU 9/18 | MRSPAR 8PM                 |
| FRI 9/19 | 2:30PM                     |
| SAT 9/20 | DI KARISFOOD 8PM           |
| SUN 9/21 | QUAK-NATION 7PM            |

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## FUN STUFF

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# the magnificent

must see must Do this week  
explore ED & Y chart MET app



sober Day 05

## So Me LIK e It Hot

Foodies got fired up at the burning mouth festival, where more than 50 local food vendors offer heat-inducing fare ranging from barbecue to piñapple ice cream. Fiddlehead brews help wash down these tasty eats, while live music, games and a "spice standoff" complete this benefit for the children's hospital at Dartmouth-Hitchcock.   
See calendar | 101 big on page 32



sober Day 05

## taste test

Find us there at the **Mug Hat** at [thebigone.com](http://thebigone.com). **2** Local food purveyors take over their historic, white-tablecloth restaurant for a week-long series of pop-ups featuring a new range of plates to please. Extended hours mean you can stop by for dinner or dessert, or even breakfast. **3** We inaugurate the 8th and one Grand round out the evening of this fund-raiser for the Vermont Foodbank.   
See calendar | 101 big on page 32



ongoing

## In Focus

A rich historical photographic series that has an eye for detail, we dug it up again for her work in a local pub crawl and the local art fair, turned her attention away to her new **3** "The art of place." Deployed at the Burlington Furniture Company, the show features photo-captures of works by the now 100-winning team Pennington Design Studio in celebration of its 25th anniversary.   
See gallery | 101 big on page 32



sober Day 03

## on Her own

Comics artist **4** Trina Robbins is [trinablog.com](http://trinablog.com). Growing up in the Bronx, the 60-year-old queen of underground comix is a fan of art, literature and theater. Her current one-woman show, **5** "A woman's life," is a unique style that molds elements of the pop-pie blues and more, which she brings to sold-out shows.   
See trailer | 101 big on page 32



sober Day 05

## Finding true north

These days getting from point A to point B often involves one touch digital street view. But what if navigating under the territory means using a compass instead? **6** The North American Trail Blazers introduce a new way for hikers to map their route. Formed for a clinic and course in orientation, originally developed in Italy during the war, the various **7** critical skills involve walking, swimming, running and climbing without an instrument.   
See calendar | 101 big on page 32



sober Day 05 & sun Day 06

## Seasonal Samples

nothing says fall in Vermont like a perfectly tart, just-peeled apple. While most orchards are open for picking, they're now one of nearly 100 somewhere in the **8** [appleculling.com](http://appleculling.com) program. This timely, timely collection of autumn's greatest hits features genetically diverse, hand-picked apples in a variety of varieties and colors.   
See calendar | 101 big on page 32



sober Day 03

## From the Inside

The **8** [shades of war](http://thebigone.com) **9** See [thebigone.com](http://thebigone.com) **10** We're determined. When it's time to be sold, from 2009 to 2012, this Holden in a one-of-a-kind condition will be auctioned off to the highest bidder, with proceeds going to the grand prize-winner's worthy worthy cause. **11** Green is big in sustainability, especially in the business green space, so this **12** [anthology](http://bigone.com), which follows their call to "green" them up in a personal environment.   
See calendar | 101 big on page 32

## Fall sports can be rough.

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## Shut It

**T**he federal government is shut down. Vermont's health insurance exchange is up and **HARRY BROWN** sounds like he's planning for a rematch against Gov. **PETER SHIMMEN**.

String news, indeed.

Down in Washington, Vermont's congressional trio eagerly piled the blame on "extremist" Republicans for the licensing slowdown. In back-to-back speeches on the House floor Monday, Sen. **PATRICK LEAHY** decried the other party's "superstar politics," while Sen. **BERNIE SANDERS** (D-Vt.) said, "What this debate is about is inaction and hostage taking."

Later that night, as late before the stock market nosedived and the money stopped flowing, Sanders rally has struts on **MARKUS** "Up with these people," pacing his office and shouting "The American people are angry!"

"The American people" he updated **Ellyott**, "are profoundly disgusted."

The state's third congressional design, Rep. **MARKUS** (D-Vt.), reported that the House debate over how to avert a shutdown broke down in the wee hours of Tuesday morning "with a whimper, not a bang."

This is fundamentally about the Tea Party opposition to the implementation of the health care law, he said later Tuesday. "We voted in the House, like, 45 times to reject health care, and the shutdown was the last gasp."

On his walk to work Tuesday, Welch said he met several lines and traffic backups at the Capitol, prompted by undeterred cheapskates.

The congressional trio's own staff members aren't immune to the shutdown, though the congressional staffers are. A Welch spokesman and four of the congressional trio's 17 staffers would be furloughed on a rotating basis, devoting of Sen. **LEAHY**'s 40 staffers were furloughed Tuesday, while **SANDERS**' office and it would wait until Friday to reduce its ranks.

Senators, who chair the Senate Veterans' Affairs Committee, and **LEAHY** was hoping to shield veterans from the shutdown's fallout. But eventually, eight of his 14 staffers on the veterans committee had to stay home Tuesday.

Up in Vermont, the **Shumlin** administration was measured in its response to the shutdown.

Secretary of Administration **JOHN SHAWNEE** said he was aware about its impact on consumer and business confidence — and on federal workers living in Vermont — but when it comes to the state's coffers, he said, "We're in pretty good shape."

For the time being, the state will continue to provide federal benefits to low-income Vermonters who receive **Reach Up**

welfare payments and **ShareOurVt** food assistance. It will also keep state workers who receive federal funding on the job but if the shutdown drags on for weeks, **Shawnee** added, "that's a different story."

Separately, the Vermont National Guard and Tuesday afternoon it had furloughed 900 civilian employees.

**Shumlin**'s action is to the congressional trio's chagrin.

"They're really are trying like a bunch of prima donnas that are trying to hold the country hostage," he said.

**Shumlin** argued,

### I Only Had a Broccoli

While the feds were shutting down Washington, the state's new health insurance exchange, Vermont Health Connect, was powering up — in fits and starts.

## THE AMERICAN PEOPLE ARE PROFOUNDLY DISGUSTED.

SEN. BERNIE SANDERS

Early-bird users found the federally mandated, online marketplace struggling to load, a problem **Department of Vermont Health Access** commissioner **MARY LARSON** attributed to "high traffic."

Many've been all those reporters hitting Larson and in a late morning statement that his department was "working to resolve it by any means and resolve them quickly."

He couldn't be it. **Portland** office **VTBragg.org** **ANSWER** **ANSWER** reported last Friday that the site had failed in connection with a **Verizon** corporation task with building the exchange — even though the company, **CISI**, has missed several key deadlines.

Shumlin's story was followed two days later by a scathing, 2500-word op-ed by **Shumlin**, **Shumlin's** reangaged 2012 gubernatorial run, who deployed a scalding **Worst of Dixie** metaphor to say, in short, "The system doesn't work."

More colorfully, he added, "Like the Wizard, it is smoke and mirrors, and behind the curtain there is no Wizard" — and it's only **Peter Shumlin**.

Blasted Tuesday **America**, where he said he was having fun with pleasure, **Shumlin** explained, "I began when I was contacted by a whale blower who was close to what was going on and expressed his views."

**Shumlin**, a former state senator — and, as an editor's note on his bigger piece noted,

"a certified fraud examiner" — said he'd spent "two to three weeks" researching the matter and writing the op-ed. He claimed he'd tipped off **Shumlin** to what he'd found, prompting the original **Shumlin**.

In this the opening gambit for a second **Shumlin** for **gov** run?

"People will say that because it's me what's doing it," **Shumlin** said. "But take a look at the numbers and judge for yourself."

**Shumlin** says it's not a health care issue. The **Shumlin** spent plenty of time last fall trying to pass a slate of state IT problems on his rival. If it turns out delays implementing the exchange are more something bigger than "mechanical bugs" in **Shumlin** discredited them, he'll be ready to toss **Shumlin** on the grill.

So he's gonna run for **gov** in 2014?

"I've made no decision one way or the other," he said. "I'm not there."

### A Billion Dollars in Jobs

After costing yet another vote last Friday to fund the government and avert a shutdown, **Sen. BERNIE SANDERS** (I-Vt.) was heading to Washington's Reagan National Airport to catch a flight to **Burlington**. He was hoping to make it back in time to catch the kickoff of his long-planned Fall Foliage Extravaganza for top drivers to the political action committee.

"The last vote was at two o'clock. The flight was at 8:00. It was tight," **Leahy** said as he tried to make a case of **Shumlin**'s whereabouts from the second floor deck of the **SHCD/Lazy Creek** for **Luke Chapin**. "I couldn't get home, whether I had [junk] or not. God, if I go more than two weeks, I get homesick."

As the **Repub** team was dropped behind the Adirondack high peaks, **Leahy** sampled with **gloves** or **blouses** and **cocktail dresses**. Some 25 drivers had checked in for the affair, dropping 15000 "suggested" donations for a weekend of food, foliage and **senior citizen** access.

Their agenda included a Saturday morning trip to the **Winooski Farmers Market**, a hike at **Sugarbush**, dinner at **Jumper** and a Sunday morning brunch at **Shumlin Farms**.

"I can't do this than in Washington, instead we're selling how many hotel rooms in **Vermont**. We're imaging how many sleep of thousands of drivers into **Vermont**! I'd rather do it here," **Leahy** explained.

Gathering in his garage, he continued, "I talk to all those people about **Vermont** all the time. A lot of their companies — I say, **Bend** to **Vermont**. I brought over a billion dollars in jobs in the last 10, 15 years to **Vermont** working with a lot of them people. So I want them to see where it goes."

**Shumlin** is just the lead of a long Leahy menu.

A DC lobbyist for the Pennsylvania-based, global pharmaceutical company Mylan Inc., Shik said he was invited to visit Vermont, where Mylan's presence in St. Albans has a expanding.

Shik meets such fundraisers, he said, because, "We want to encourage high-quality affordable medicines." Specifically, he said, he wants to make sure Leahy supports the Drug Quality and Security Act, an industry-backed bill that would crack down on counterfeited prescription drugs.

Another attendee, National Association of Broadcasters lobbyist **MARK LEARY**, and his organization, was particularly interested in working with Leahy, the Senate Judiciary Committee chairman, on copyright issues.

Does Leahy make it to many such weekend fundraisers?

"He has a unique relationship with Chairman Leahy," he said.

Indeed he does. A quick Google search reveals that prior to joining NAB, LeGeyt served as senior counsel to Leahy on the judiciary committee. Two years ago when LeGeyt arrived through the revolving door to the lobbying side, Leahy and the NAB press release that he was "very sorry to see him leave, but I know he will be a great asset for my good friend **CHARLES SCHUMACHER** and the NAB."

Once a sufficient quantity of drinks and hors d'oeuvres had been consumed, Leahy gathered his friends in a loose semicircle to taste some welcome morsels. He was quick to acknowledge old friends in attendance, such as **ROBERT JAMES**, who heads Abson & James' powerhouse lobbying practice, and **Wendell** partner **THOMAS DAWSON**, who generally makes the list of top lobbyists.

"I have one of my old law school classmates, Timmy Quinn, who wondered if I would be in jail by this time or participating in the 'lav,'" Leahy quipped. "Here I am, Timmy!"

Looking at LeGeyt, he added, "Curtis, you had to make sure I did the right thing no matter in the office."

After the formalities, Leahy proceeded to thank the assembled mucky-mucks for their contributions to the Green Mountain State.

"What you've done to help bring jobs to me are as much to me as a Vermonter," he said. "But the other thing you're doing tonight is, you're helping candidates we're going to have running next year."

That's because the money raised over the weekend was destined for Green Mountain 2016, a Leahy army that dangers to Democratic Senate candidates and funds their own year-round political apparatus.

"Frankly, I love being in the Senate," he continued. "I can't think of anything I'd rather do. I love being chairman of the

judiciary committee, but if these guys had won in the past, there'd be a different composition of the senate."

With Appropriations in charge, he said, the Senate would never have passed the Violence Against Women Act, dairy protections, immigration reform — and it wouldn't have confirmed "two wonderful women on the US Supreme Court."

"We would not have had the money for Katrina, had I not been in the majority party on the Appropriations Committee," he said. "We wouldn't have had the money we needed to recover from Katrina here in Vermont. And we would also have *not* been sitting along as a firebrand. See? I *Am* kind of speech on the floor, but I could be wrong."

After concluding his remarks, Leahy's wife, Marcella, whistled something in her barbershop tune he recognized as "I Want 'Karma' Instant Love," of course.

With the weather and the Senate calendar cooperating, the rest of the weekend went off without too many hitches and Leahy polished his **CARDINAL GIVER**. Except for one thing: While out on that lake at St. George's, the senator married his horse, leaving him a rather hooved, according to WGNA-TV report.

The injury didn't stop him from doing the top line, though, said Dwyer. "So we didn't think much of it at the time."

#### Media Notes

As the Burlington Free Press' **APRIL SAWYER** first reported on Friday, her employer has sold seven of its 12 buildings in downtown of Burlington's expensive trendy family.

The 50,000-square-foot property is assessed at \$3.2 million, but Press publisher **JOHN RUSSELL** wouldn't tell *Starfork* how much the German-owned company got for its College Street headquarters. Nor would he respond to our request for comment.

**JIM MAHER**, who says he bought the property with his four siblings, left Seven Days to expects to fit "six or seven" retail shops on the buildings that face and "probably 60" units of housing spaces.

The *Press* will retain five of its buildings, which house the paper's recently refurbished printing press. Poglar told *Starfork* he plans to move her desk and those of her colleagues to a new downtown office space. ☐

- [Follow us on Paul Wednesday mornings at 7:40 a.m. on WVTM 620 AM](#)
- [Follow Paul on Twitter @PAULMAHER](#)
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## POLITICS



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# The Undertaker's Daughter:

## Darcie Johnston Wants to Kill Vermont Health Care Reform

by PAUL HEINTZ

**a** self-described puritan of the political dark arts, Darcie Johnston learned much of what she knows from her undertaker — her father, that is.

By day, Tunney Johnston ran the Barber & Lamer funeral home when Darcie was growing up in Montpelier. By night, he served as finance chairman to congressional then-senator Jim Jeffords. The latter undertaking — indeed, the entire Jeffords political apparatus — “lived in the back of the funeral home,” the elder Johnston recalls.

“My dad really ran theocracy stuff,” his daughter says.

These days, it’s Darcie Johnston, 43, who finds herself at the center of Vermont’s Republican political scene — at least, who’s left of it. And it’s she who is leading a deadly effort to disrupt Democratic Gov. Peter Shumlin’s ambitious agenda to overhaul the state’s health care system.

Johnston says she was invited to act in January 2011 upon returning to Vermont from an out-of-state political gig. She was tasked to lead the newly elected governor’s inaugural address, in which he declared his intent to build a single payer system. Within a month, she founded Vermonters for Health Care Freedom, a nonprofit advocacy group dead set on derailing his efforts.

“It just started something in me that I couldn’t just sit back and wait for some other organization or some other person to lead the fight,” she says. “So I decided to use my skills to do something.”

Those skills include nearly 25 years as a political fundraiser, strategist and lobbyist in a region that’s grown ever more hostile to the person whom she was raised. Her allies say she’s just the one for the job.

“She’s a very focused, hard-working

person,” says former state senator Randy Brook, whose 2012 gubernatorial campaign Johnston effectively ran. “She’s one of the sharpest of all.”

“She knows the political game,” says Bill Kurz, who worked with Johnston when he ran Jeffords’ 2000 reelection campaign. Kurz later became the senator’s chief of staff. “I would say that when she gets the ball in her mouth and truly believes in something, it’s difficult to shake her.”

But Johnston’s detractors — many of whom left her own party — tell a different story. Pomeroy, her closest electoral ally, seconded her history of scurched-earth tactics and her reputation for being politically tenacious, though she’ll only succeed at “hewing Vermonters off” in her image.

Single payer advocate Peter Frumhoff, who runs the Vermont Campaign for Health Care Security, certainly hopes that’s the case.

“Darcie Johnston defines the political operative. She has an background in health care policy, no real expertise in how health care systems work. Her analysis comes down to a political ideology and has no basis in the reality of referring to health care systems,” Frumhoff says. “She goes to events from 30,000 feet about why we need more competition.”

Just last week, while most health policy experts focused on Tuesday’s long-awaited rollout of President Obama’s health insurance exchanges, Johnston flew to Denver to give a speech lambasting Shumlin’s single-payer agenda. Her remarks to the Association of American Physicians and Surgeons’ annual meeting interspersed video clips of Shumlin’s describing his plan and Johnston’s own dire predictions of its consequences.

Among them, according to a PowerPoint presentation she drafted for



Reproductive rights? Darcie Johnston at the Statehouse in Montpelier

the occasion: “Doctors leave VT ... negative job growth ... young Vermonters continue to exit VT ... middle class and wealth issues ... Vermont’s budget deficit explodes ... large companies leave VT. IBM, UT, GE.”

Days later, Johnston ordered up 30,000 automatic phone calls to constituents with the exchange’s launch, warning Vermonters that, thanks to Shumlin, their health insurance “may terminate” come December. The administration quickly disputed the assertion, downplaying the calls as “efforts by partisan opponents to destabilize” health reform.

Despite the parade of health reform

outrage VHCF’s funding, Vermonters by and large seem to back single-payer. Surveys conducted by the Gentleman Polling Institute in May 2012 and February 2013 indicate that support for it marginally increased during that time from 46 to 51 percent, while opposition declined from 48 percent to 40.

Just as significantly, single payer’s chief advocate, Peter Shumlin, roundly defeated his chief detractor, Randy Brook, last November by a lopsided vote of 50 to 30 percent. That, despite the challenger’s best efforts to score points on the issue.

Johnston has a simple explanation for why Vermonters haven’t fully come around to her point of view.

"I really think that until people are impacted by what's coming, they're not going to understand," she says. "Until people experience it, I think it's not going to register with them."

To get that message across before it's too late will take everything Johnson has learned over the years about Vermont politics — and probably quite a bit more.

Johnson says she got her start in politics "knitting, stamping and sealing envelopes" at her family's kitchen table. But her first real gig came in 1988, after her junior year at Virginia's Randolph-Macon Women's College. Jeffords was seeking to make the jump from the U.S. House to the Senate, and Johnson landed a summer job on the campaign.

Tasked with documenting Democratic candidate Bill Gray's press conference, she became known as the "Lady in White," thanks to her summer attire. Such modest trials led to a job offer from the new senator when Johnson graduated the next year.

After five years in Washington, Johnson returned to the campaign trail in 1994 to work on Jeffords' reelection race against Democratic state senator Jim Bucher. She quickly earned a reputation for her earthy tactics.

One piece of direct mail she produced — contrasting the two candidates' records on crime — was universally criticized as race-baiting, according to two political observers who followed the campaign. Even Johnson admits it was "searching."

"We had [Bucher] hand with everything we had," she says, "and I was responsible for a lot of that."

Johnson's reputation got even muddier two years later when she managed her first campaign: Republican state senator Susan Sweetser's uphill battle against then congresswoman Bernie Sanders, an independent.

Johnson made the decision to hire a private detective to investigate Sanders' whereabouts during the Vietnam War. But the plan backfired when this private eye tried to interview the congressman's ex-wife and she tipped off Sanders, who in turn tipped off the media.

"Bernie went bankrupt and the press ignored what we had discovered," Johnson recalls. "Susan got condemned for it. I got condemned for it. Today, it's what's done. I don't think it would be an issue today."

Sweetser says, "I was like the lamb to the slaughter." She lost to Sanders, 35 to 33 percent.

But the ex-candidate, who now works as a marketing and branding consultant in Essex Junction, defends Johnson as "smart and resourceful."

"Did Durkin give us good as she gets? Absolutely. Is she the one who's going to go the extra mile and run a totally negative campaign because the other person's running a more campaign? Absolutely not," Sweetser says. "I think Durkin's 'Attack me, and we're going to come right back at you!'"

As it was for many longtime Jeffords aides, the senator's decision in 2000 to leave the Republican Party and become an independent was a painful one for Johnson and her family.

Jimmy Johnson, whom Johnson says grew up together in Rutland, recalls a phone call from a Providence Journal reporter who was looking for a reaction.

"I said I felt like I got kicked in the balls," the elder Johnson told the reporter, who asked permission to substitute the word "assault" for "balls."

His daughter, who had rejoined the Jeffords apparatus as a fundraising consultant during the senator's 2000 reelection campaign, says the experience was "terrible, tough, confusing and emotional."

Jeffords himself wrote about the younger Johnson's reaction to the news in his 2001 memoir, *My Declaration of Independence*.

"Doris is a rock-solid Republican and had been very active in all of the Bush for President campaigns," he wrote. "Doris believed, she had expressed her sincere hope that I would not make the switch, but now she was calling in name to say the hell with it! I had decided differently but she would support me personally."

Johnson continued to help her mentor raise money until he announced his retirement in 2003.

"She never 'warned,'" Korn, Jeffords' final chief of staff, says. "Whatever sweep he was in, she'd carry him along."

Johnson had less luck negotiating herself with Vermont's next Republican senator: Jim Douglas. After a brief stint as a fundraiser for the state treasurer's successful 2002 gubernatorial campaign, Johnson was sidelined mid-campaign by Douglas' aides, who accused her of overcharging for her services.

"I just wasn't part of his crowd," Johnson says.

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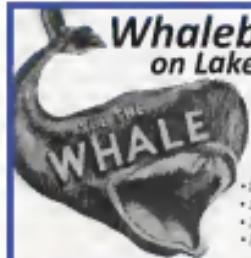
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## Undertaker's Daughter

"I wish I lived in a red state. Sure I hope!"

Throughout Douglas' administration, according to two of his former aides, she was pressurized into giving, thanks to her more depoliticized status on the campaign.

"When you have an eight-year administration and the one Republican operative in Montpelier gets no business, has no access, has no relationship, that's an indication of something," says one of the former aides, who would not speak for attribution.

As her Vermont business dried up, Johnston steadily expanded her reach into New England, Maine and elsewhere in New England, but few of those sales ended in victory. She also started a lobbying practice, but says, "It's usually just last-minute stuff, like on the cigarette tax."

Not long after Johnston founded VHCF, Brock began suggesting an interest in running for higher office.

"He was talking about maybe running for auditor again, or senator, and I was really like, 'go big or go home,'" she recalls. "And you know, Randy may not still believe that, but I think it was the right thing to do. I think we ran a very sensible campaign. I think we were very substantive. We exposed a lot of editing."

But Brock's gubernatorial campaign never really got off the ground. The Republican candidate was easily funded by Shumlin, a politically shrewd returner with superior fundraising, advertising, messaging and strategy.

Exactly who ran the Brock campaign was never quite clear. An early announcement named Ben Franssen, based in Wilmot, as "general consultant, lead strategist and politico" and Johnston as "fundraising consultant." But on the ground, Johnston appeared to serve as everything from spokesman to policy adviser to campaign manager.

Early on in the campaign, she also served as a distraction when the Vermont Democratic Party attacked her and Brock for a seemingly homophobic Facebook post she shared. The post featured a photo of a soldier smoking a cigarette with the caption, "RED STATES" and a photo of two flag-scarfied women dressed as cowboys with the caption, "BLUE STATES." Below the two images was the iconic "SOY QUESTION?"

In a stirring post, which was forwarded by someone else, Johnston wrote,

"Johnston attributes Brock's loss to three factors: the lack of expected financial support from the Republican Governor's Association, a weak and Vermont Republican Party and Shumlin's unwillingness to engage his opponent before Labor Day."

But former Vermont Democratic Party chairman Julie Perkins said it differently.

"I think there was a tone-deafness. There was a lack of focus on things that people really cared about and more of a focus on ex-agendas that didn't really have widespread appeal," he says of the Brock campaign. "It seemed like it was geared toward a more conservative Republican Party demographic."

That's a trait that, thus far, VHCF appears to share. In her public messaging, Johnston seems to be preaching to the anti-Obamacare, anti-single payer crowd — rather than appealing to the middle. She even admits that those 30,000 subscibers dispatched Tuesday were aimed at "people who share our view."

How Johnston intends to target her most persuadable audience — middle-small business owners and middle-class Vermonters — remains unclear.

Despite promises to no television ads, her group will have. She won't say how much money VHCF has raised, nor from where. For now, Johnston's efforts seem restricted to low-budget advertisements and the ribbons, which cost just \$500.

"There are always going to be critics of health care reform," Sterling says. "But to my Vermonters, for Health Care Freedom has been effective would probably be an overstatement."

Johnston says she doesn't know what's next for her, though she's keeping an eye on Vermont's 2016 gubernatorial race, which could feature a second bid by Brock. Gubernatorial and Senate races in New Hampshire may also provide more opportunities, she says.

But how long will the dyed-in-the-wool Republicans last in increasingly liberal Vermont?

"I love Vermont," she says. "I would love to live here all my life. But at some point I'm going to say enough on that, because it's hard. It's hard to make a living here."

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## Photographer Jean Luc Dushime Explores Boundaries, New Americans and Forgiveness

By ETIENNE SGFFE

**F**or most of his life, Burlington artist Jean Luc Dushime '12 has struggled with the notion of boundaries. Born in Rwanda, he was a young boy when his country's national and tribal boundaries were ravaged by genocide. To escape the violence, he and his family walked more than 1,000 miles over six months through the equatorial jungle, crossing the boundaries of Rwanda, the Democratic Republic of the Congo and the Republic of the Congo. After the better part of seven years in Brazzaville, the capital of the Republic of the Congo, Dushime and his family came to Burlington in November 2004, with the assistance of the Vermont refugee resettlement program.

Since then, the barriers Dushime has confronted have been not external but internal, and he has traversed them using the art of photography. "For the last nine years," he says, "I have been breaking through the boundaries in my head, challenging myself to see what I can do."

Dushime's photographic work explores issues of cultural displacement and the difficulty of forging community bonds in strange new places. "Physical boundaries and internal boundaries are affiliated," he says. "People don't realize that physical experiences have



repercussions in our internal lives."

Though it took some time to adapt to his new community in Vermont, Dushime has become exceptionally active in the Burlington art scene. His current projects are several photographs of recent immigrant farmers featured at

the exhibit "Of Land and Local," which opened at the center last Friday; a photographic exhibit, "The Islands of Hope," opening this month at Burlington's [new arts center](#), a series of photo discussions of his recent trip to India, a project with local birthright high school girls about

their birthright at young ages, and a short video with the members of the [newest T-music international](#).

Linking all these works are the notions of negotiating and celebrating community, of many lands, local, regional, ethnic, national and ethnic.



Terence Nwak in the Seway

### SAVoy tHEATEr A NNou NCES 'Dr ASTic cut S'

When 12 people show up for a Saturday evening movie, what does that say about the future of art house cinema? In nothing good, says [Lorraine Krebs](#), owner of [Montpelier's](#) [tHEATEr](#) & [Books](#).

Of course, george w. bush has last-writes to his budget, but he needs to invite the theaters. But at the Seway, the low turnout reflects a pattern. On Sept. 24, 2011, your son put a presentation he had'd directed Cutz at the Seway Theater. He got quickly to the meat of the matter: in a direct comparison of the first nine months of 2010 to 2011, the Seway had sold 3,400 fewer tickets with an average \$61,000 downturn for the entire business from last year.

The result? You have left off seven of his staff of 20; he tells [Seán Dwyer](#) in a phone interview. His employees now

work 12-hour shifts at the projection booth; you have compromised and now rejected the idea of screening movies just three days a week. And his cut business is hours at the companion video rental business [Documentary Works](#).

"It was a hard decision," youk says. Several of our project managers had been working there, and before I bought the theater, former owners [John & Kristin Anderson](#) were openning the Seway in 1980, you purchased the one-screen theater in 2004 and added a second screening room in the basement.

This is not the first time youk has appealed to the community to keep the Seway alive. In May 2012, he sent the theater's members a mailing, lamenting a \$12,000 shortfall and warning that the theater was "too culturally big to fail." That year

youk's business rebounded and ended up reaching a record high, youk says, up to success such as [Moana: Kingdom](#) and [The Last Krone](#) (Morgan's Hotel).

But 2013 has seen no such dramatic rise. "We usually have about four hits-a-year we've had no hits this year," youk says. The situation has left him "just scratching my head," he adds. "I've talked to a film buyer, and she assures me we're not alone. A lot of art houses are having the same kind of downturn youk thinks it comes from an array of factors working against the Seway this past summer: from good weather to demographics. The older people in its core audience aren't going out as much; while younger folks are watching media on their phones."

But there is a broader institutional

problem he finds particularly troubling: youk writes in a postcar he drafted for Montpelier's [the Register](#) in that the six major studios have their digital pipe line laid in the vast network of multiplex theaters at the art house contingency... [is] being excluded from film offerings that once were exclusively theirs. The upshot is that theaters like the Seway are being locked

community without art is an invisible community," Bushine says, "so I ask myself, 'How can I use my art to help people be exposed to beauty in a healthy way?'

Diversity Books is a Burlington-based organization made up of young men and women from around the world—Russia, Tibet, Burkina and other nations—who have immigrated to Vermont and created a safe space to discuss issues important to them. A representative of the group recently addressed the United Nations General Assembly, where "I Am the World," the video Bushine made with Diversity Books, was shown; the video has also won an award from the International Day of Peace organization. "I Am the World" is part PSA, part testimonial and part collaborative video experiment about discovering the many faces of one's identity.

Through much of his work Bushine people whose voices are not often heard. Bushine also uses his photographic and video work to come to terms with his own past. In a TEDx talk that he

## I HAVE BEEN BREAKING THROUGH THE BOUNDARIES IN MY HEAD. CHALLENGING MYSELF TO SEE WHAT I CAN DO.

Jean Luc Bushine

sent from independent films that typically have been more likely to be a hit for us."

He example of *Never Letting* *Playboy* which went to the nearly **CAPTION** **shortcuts** instead of the toady "contributors seem to be sending out films to who's got the most seats," Bushine says. "If it's an Oscar hopeful, they're shoving it into the multiplex."

That's where moviegoers seem to be investing, too. Bushine says he's experiencing a disconnect. "When I run into people, they say, 'You can't do the *tales*, it's an important part of Montpelier. And there's the numbers we see every day... that's really coming."

Is time the problem? Money? Motivation? To test the water, Bushine plans an experiment called *Quad Pro*

delivered in Pacific Palisades, Calif., on June 29, Bushine speaks of forgiveness, which he says is central to his artwork. His ethnic heritage is Black—coincidentally, the same as that of the aggressor in Rwanda's genocide. "It took me a long time to forgive myself, and to forgive those who had abused me along the way and those who wanted to kill me during the walk," he says.

A recent trip back to Rwanda enabled him to find that forgiveness by connecting with locals about how their own lives have progressed since the genocide. "I don't dwell on the past," Bushine says. "I just let life happen."

He argues to have his art play a part in ending violence, and in helping others find reconciliation. "I want to make art that challenges people to talk about the past, the present, and maybe about their hopes," Bushine says. "My hope is to have a place in that history."

### INFO

For more info visit [jeanlucbushine.com](http://jeanlucbushine.com)

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PHOTO BY JEFFREY BROWN

## Dover Quartet, Young and World Class, to Play Burlington

By Amy Lally

**t**he Curtis Institute of Music in Philadelphia, the nation's most prestigious conservatory, has sent more solo and orchestra string players than string quartets. But when the little strings, they tend to develop formidable reputations. Two examples come to mind: the long-admired Dover Quartet (now disbanded) and the Borromeo Quartet, both made up of musicians who trained together at the institute.

Heading to Burlington this Friday is the newest such group, the Dover Quartet, a collection of Curtis graduates, all in their mid-twenties, who formed the group in 2008, while still students. Two facts speak to the level of skill: less than this young quartet has already attained. Curtis named Dover its very first quartet in residence in its 89-year history. And the group recently won one of the most significant string-quartet competitions in the world, the Raiffeisen International — taking not just the top prize but all three of its special prizes for the best performances of Beethoven, Schubert, and a newly commissioned Canadian work.

Dover was particularly hard-earned for their competition performance, of Beethoven's eighth quartet, which the *Calgary Herald* called "admirably performed." In Burlington, the four will still play all but Beethoven's program as part of the *Capitol* Beethoven Cycle.

Dover are the fourth of the cycle's six visiting professional quartets, which will also likely play all 18 Beethoven string quartets in concerts spanning two years.

Dover are presenting the German classical romantics' composer's third, ninth and 16th quartets. The first and last of these are "brand new for us," says violinist Miles Pijarowski van de Stadt, while friend Dover with violist Joel Link and cellist Connor Shaw say that the violist, who speaks by phone from Philadelphia just before her duty rehearsal with her quartet colleagues, is not worried. "It's the greatest music ever written, so it's hard to go wrong with that," she says.

The sense of confidence also characterizes Pijarowski van de Stadt's musical background. She didn't always play violin. When she was 8, her physician advised her to teach her piano.

"I was stubborn," Pijarowski van de Stadt recalls. "I wanted to play an instrument he couldn't play." She chose violin, which she played along with piano until her senior year of high school.

During dormitory Pijarowski van de Stadt studied violin for fun, and by year's end she was enjoying her alternative instrument so much that, while attending to apply to conservatories such as Juilliard as a violin player, she auditioned on a double player at Curtis. She got in. "You feel good. Lucky to be accepted [there]," she notes.



By her third year at Curtis, Pijarowski van de Stadt, Link, Lee and Shaw had become "really serious" about continuing their quartet professionally. "We had to have the relationship talk," Pijarowski van de Stadt says with a laugh. "We made a commitment to each other, kind of like a marriage," in which all four agreed to prioritize the quartet in their musical lives. By the end of their fourth year, the quartet had taken first prize at the Fischoff National Chamber Music Competition.

Burlington-area audiences may remember Dover from their appearance two years ago at the winter concert of the *Beethoven Quartet Music Festival* (founded by another Curtis grad, [Aaron Jaycox](#)). During that visit, the quartet agreed to be represented by [Aaron Jaycox](#), the Burlington-based agency run by the founder of the *Second Vermont Master Festival* and its replacement, the *VerMent Master Festival*.

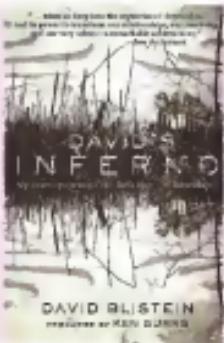
"It's unusual for us to take on a

quartet that young," says [Amy Klein](#), Dover's booking agent at Kuplin, who first saw the group's sound before its GCCMP appearance at a string quartet showcase at the Manhattan School of Music. "But it was immediately clear that the Dover was something very special, playing on a much higher level." In results, then handful of other quartets at the showcase.

That was another standout quality that will likely make for an excellent concert this Friday. "I heard them play a Bartók quartet, a work that is not particularly easy for audiences to comprehend and enjoy," he says. "But they were able to make the music understandable, and play with conviction." □

### INFO

Dover Quartet play Fletcher on Friday, October 4, 7:30 p.m. at the College Street Congregational Church in Burlington. \$25. Purchase tickets at [Tix.com](#), [vermontmusicfestival.com](#).



work running an ad agency. The attacks of September 11 followed. "I followed the news from that, but they grew worse over the next two years, and sometimes annoyed him to the verge of seeking treatment.

Blitstein relates these years in a remarkable, periodically inserting passages from his journal and email exchanges. The sections alternate with scenes in which he relates David's masterpiece in his own idiom: not his writing to his hero gently on occasion ("For a guy on the prima donna capture," he writes of *Beethoven*, "one might be slightly annoyed if not, downright miffed.") A third set of chapters address common questions

### Quick Lit: David's inferno

Clinical depression mangles a tough guy. The currently or formerly depressed don't want to be "triggered." The never-expressed count want to be "brought down" and almost everybody who is willing to read or write about depression already has strong ideas about what causes it and how to combat it.

**David Blitstein** is an exception. In this unusual work, this just-married part-time life coach guides and gently teases the East Hampton author about his present self as a pasteur boy or effete auteur. He sings the praises of pharmaceuticals — and recuperative meditation, coaching therapy, plastic surgery, and more. He has a fan of

whatever he lets keep him sane. That includes learning from *Beethoven*. Treating depression as an experience without historical or geographical boundaries. Blitstein in lines his experience to that of the protagonist of the *Divine Comedy*, which opens with David in a dark wood of confusion at midlife. That pastime is sound passing time, but it's also an art and Blitstein's willingness to examine every side of every question — with humor — makes *David's Inferno* highly approachable.

He structures it around two members: David and his mom. In 2005, Blitstein found himself at 53 "that after 20 years of baseline drawn

## BIRD BRAINS

Mr. bird is coming to Vermont, and if you think that sounds like a children's book character or a hobbyist from "Master Roger, Neighborhood," you'd be right. The man who wears that sobriquet is Denver Hall, a children's book author, director of the Charles M. Schwab Research Institute, and an expert on snowy owls. But the occasion for his talk, at the RICHMOND FREE LIBRARY on Friday October 4, has an unfortunate ulterior motive: it's a Fundraiser for the [ECHOES OF HOMECOMING](#) Museum in Huntington, which was severely damaged by flooding earlier this year.

The destruction of the main access and many of the walking paths are "hindering our ability to effectively carry out the mission of the museum," says executive director [ERIN HARRISON](#) in an email. Indeed, a slide shown on the museum's website illustrates the damage wreaked by torrential rainfall and flash flooding on July 3, evoking scenes from 2010's Tropical Storm Irene. Visitors were literally trapped inside, as well as in cars in the parking lot, for hours until the floodwaters subsided. And when they did, ruined paths, roads, and trees were revealed.

The beloved 40-year-old museum — where natural history meets art — was founded by master bird carver [ROBERT SPERL](#) (Over 500 birds — and that's just the *beginning*! — chez the museum; home page). The nonprofit is not only educational, the public about birds but works to instill in visitors and area schoolchildren a conservation consciousness about the environment and its habitats.

Hall is clearly a kindred spirit. His



a message for the 2014 biannual Indianapolis Prize, an award for international conservation work and an such is in stellar company, including conservation anthropologist primatologist Jane Goodall. Perhaps he'll talk about the snowy owl that this week will convince even more people to give a hoot.

BY PAMELA FOLSTON

**INFO**  
Denver Hall, Program on Snowy Owl  
Friday October 4, 7 p.m., at the Richmond Free Library. The event is free but donations will be accepted to benefit the Echoes of Homecoming Museum. [bit.ly/1m0m0og](http://bit.ly/1m0m0og)

related to depression from "Why do you take drugs?" to "How does your spouse cope?"

Harrison is always a personable narrator but there are times when his rambling gets too much. A description of his characteristic "hypersensitivity" (a term he uses — "not the psychiatric's" — encapsulates his writing, too, "symptoms" include the pressure to keep talking, through his refusal of control, and even defensibility. "There's a blurring or a cause, depending on the reader's tolerance for digression and doodling in the margins."

Reading Dawes' *Inferno* is like listening to the monologue of a brilliant, exhausting person. Every

**MURKIN HARRISON**

**INFO**  
Denver's Inferno: My Journey Through the Dark Woods of Depression by Beldi (Belden) Harrison (Ken Burns: Huntington Press, 311 pages, \$16.95)

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LEFT: Adriaen van Oosterwijk, *The Family*, 1649; CENTER: Miss S. Lee, *The Young Japanese Peasant*, 1920; RIGHT: John Thomson, *Credit-Gutter Girl*, 1877

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Dear Cecil,  
Has centuries of science has made my inquiries into enlightenment via meditation including Zen Buddhism and similar methods. If you strip out all of the philosophical and esoteric aspects of it, Zen is little more than a way of training yourself to not think — to stop the internal verbal meandering. As I understand it, enlightened masters you have completely and permanently rid yourself of this meandering, bringing about major changes. True? Thinking is a neurological/chemical process, not this sort of thing measurable? Has there been any scientific investigation of this?

Allen Price

OK, there's been plenty I've written the staff in years ago by the Transcendental Meditation people which among other things purported to show that a critical mass of meditation had reduced the violence in Lebanon. I have a special source I use when I come across claims like that: *transientmystique*.

The site has wide agreement on what meditation is: Meditation as practiced by Christian monks, to cite the most obvious division, bears no more resemblance to what their Buddhist brethren do even within the Eastern tradition, which is where one tends to use the term *of* — *and* — *about* — the consciousness thing you're talking about. We find a variety of techniques.

Some would argue these boil down to a basic two-dimensional meditation, also known as focused attention, where one concentrates on an object (mantra, one's own breathing, and "mindfulness," where "the mind passively observes the spontaneous experience") to not write past it. How does one accomplish the latter? At the risk of being thought crass, I'd say it sounds the same in concentrative meditation, except you don't say "Zen."

As for what Zen is "little more than" — that's a typically reductionist Western way of looking at things, grossgrasper. Nonetheless, we do have a host of meditation practitioners making inflated claims — for example, the TM crowd declares their technique improves cognitive function and increases intelligence. It's to each folk we now turn.

In the journals I find numerous reports like the following:

- Researchers using an MRI scanner claimed parts of the brains of 22 long-time Zen Buddhist meditators were significantly larger than those of a control group.
- Two studies of more than 100 meditation novices who were taught transcendental meditation for 80 minutes a day found noticeable changes in brain connectivity and white matter function in just two weeks, and significant improvements after four weeks.
- A study of Zen meditation practitioners with an average of 23 years of

experience found their brain connectivity was significantly greater than that of controls. Studies have reported that Zen meditation practitioners experienced much less loss of grey matter over the years than controls.

A study of cerebral blood flow in different types of long-term meditators, ranging from Tibetan Buddhists to Transcendentalists, found roughly 10 percent greater flow in many areas of the brain, even when they weren't meditating.

So, does meditation produce measurable physiological effects? I concede it's possible, although I don't see anything suggesting meditation has somehow "permanently rid themselves of the monologues." Let's take up a more important question. Does meditation do you any actual good?

You can find dozens of reports asserting that it does. A few come plucked from the stack:

- Women who practiced TM for an average of 23 years were found to be a much lower risk for heart problems (due to lower control levels, that is, than anything in your controls).
- A study of stress-reduction techniques for black men and women, a population disproportionately prone to cardiovascular disease, found that after eight years of TM training practitioners were only two-thirds as likely as a control group to



have died or suffered a non-fatal heart attack or stroke.

You'll notice in both cases of the merits of TM, whereas one of which have been remarkably energetic (it's been what, 30 years?) in attempting to establish the scientific validity of what they're doing, I advise — determination. However, an element of wishful thinking is surely involved here. For example, a recent review of 300 studies of the effect of TM on cognitive function found only two to be scientifically valid of those, four reported a positive effect, four definitely didn't, and two also didn't but were less euphoric about it. In all four studies showing a benefit, the researchers had recruited subjects who were already doing TM or were

enthusiastic about the prospect. In short, if we set aside studies of people biased to TM's favor, the number showing a positive outcome was nill.

Likewise, *transientmystique* funded by the NIH's alternative-medicine group who analyzed 83 studies of five different meditation techniques offered this summary: "Scientific research on meditation practices does not appear to have a common theoretical perspective and is characterized by poor methodological quality. Firm conclusions on the effects of meditation practices on health care cannot be drawn based on the available evidence."

Translation (loosely), the medical journals would be a lot livelier if they'd let me write the abstracts. The research sucks and doesn't prove squat.

## INFO

In brief: [www.transientmystique.com](http://www.transientmystique.com) (for good strength); [www.ncbi.nlm.nih.gov](http://www.ncbi.nlm.nih.gov) (for the abstracts); [www.ncbi.nlm.nih.gov](http://www.ncbi.nlm.nih.gov) (for the reviews); [www.ncbi.nlm.nih.gov](http://www.ncbi.nlm.nih.gov) (for the studies).

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FRDm hDs TAgE  
TO hOLLw OCd:  
Th E REAL VERmONT sTAR  
OF Captain phillips  
Is s TILL AT Th E hELM

BY Paul A. Reuter

**H**ow does the real Captain Phillips enter the screen version of his private private drama? "It was worse doing it this way," says the 59-year-old Underhill resident and author of his book *Wednesday on the dock of Burlington's Ice House*. Then came a belly laugh — the first of many — that seemed really courageous with the Vermonter's harrowing experience as a hostage in the hands of trigger-happy Somali pirates.

It's as wonder Tom Hanks, who portrays Phillips in the new reality-based film from director Paul Greengrass, came to Vermont these miles to study the long-time seafarer's manner who sacrificed himself as a hostage to save his 18-man crew — then endured five days of psychological torture in a lifeboat.

Phillips may look like your average Jim, but he's not. That guy would be suffering from post-traumatic stress disorder and Phillips doesn't appear to be — he says he hasn't even dreamt about his high-seas misadventures, which included several near-catastrophes.

His background and training — growing up back in the Boston area, attending the mid-nineteenth Massachusetts Maritime Academy, grading giant ships loaded with crew and cargo through the world's most perilous waters — prepared Phillips to survive a life-threatening event, but not necessarily its psychological aftermath.

That might have made it harder for Hanks. At the New York Film Festival yesterday last Friday, which Phillips joined his family attended, the star talked about the burden of playing a man like himself. "You have to load up as an actor like that. You have to read a lot," the *Los Angeles Times* quoted Hanks as saying. In the event, you get to meet that person face to face. "You don't want to be the other. 'What was it like? What did you feel?' You don't want to ask questions like most journalists do."

# UN S K A B E

On the day of our interview, Phillips was just back from three months at sea and two days out from the catch-and-release, black-tie event. He too made his of the media — "I have a deadline." There's a dead line," he mocked the reporters who crowded his hotel — but politely answered questions about the "Treacherous," as he refers to it, that came to an end when Navy SEAL sharpshooters killed three of the captives with whom Phillips shared a lifeboat. A fourth, who was not in the vessel at the time, was being held in a U.S. prison.

Phillips also had plenty to say about the 184-minute cinematic "story of a guy at sea in peril," as he sums up the Greengrass documentary. He saw it for the first time at a private screening in Los Angeles, where everyone was warned that he'd have "Emmettts or something."

The captain said he knew his adventure would be simplified and abbreviated for the film format. And he gave props in the direction of *World War II* and *Bloody Sunday* for "portraying the human on the ship well" — particularly his crew, "and how instrumental they were in ensuring the ship was never hijacked, never controlled, due to their actions."

What does Phillips think of the way Hanks portrayed him? The Massachusetts seafarer didn't sound right to him, because Phillips doesn't think he has one. (He does.)

But he saw himself in the actor's eyes. "At times, you could see almost out his lenses, trying to grasp things. That's the way it was in the beginning with me. Things were out of control. I had to get a grasp of things. I was just trying to figure out a way to do things again."

**P**hillips had been a merchant mariner for 10 years, 39 of them as captain, when four pirates welding AK-47s climbed aboard his ship on April 8, 2009. The *Maersk Alabama* was 380 miles off the coast of Somalia, a country known for its long combination of lawlessness and poverty. In the same week, pirates made 19 piracy sightings and five other attacks on ships, some within around the Horn of Africa.

The pirates weren't after the Alabamans' cargo — five tons of which was food and for the region. "The modus operandi was Take control of the ship, hijack the ship, control the people and then release the people," Phillips explained with a voice of pride from Lake Champlain. "They don't



have the infrastructure to bring it to a port, discharge it, sell the cargo. All they want is the money and then release the ship. Then go get another ship. That was the business plan."

Somali pirates seemed unaffected using this technique, but had quickly avoided vessels flying American flags. The *Maersk Alabama* had the dubious distinction of being the first U.S. ship since the early 1990s to be overtaken by pirates. These crewmembers' alleged fate is that Phillips (portrayed by Greengrass) was kept in his ship at least 400 miles from shore. As of last year, it had filed a copyright lawsuit for endangering their lives. The company has called their claims "inaccurate."

Phillips' self-hatred of the grip — stay stay stay as the 2010 flick is rechristened with Stephen Tally, added. "A Captain's



**Brady** *Small Parts, Navy SEALs, and Dangerous Dogs* at first. The movie is based on that account, but the director left out some things, including what happened to many of the U.S. Merchant Marine. Phillips knew she deserved a lot of credit. His wife, Andrea, played in the movie by Catherine Keener, who had the impossible task of waiting, worrying and managing the media while her husband was held hostage.

"Very little" of that media circus the film, said Phillips — perhaps four scenes in the beginning of the movie. There's more buildup and background for the press than there was."

But if *Small Parts* extracted all the action from the book, you really can't blame him, knowing how that story ends. It doesn't make it any less compelling. With a recent, unusually dull fresh in that regard, the over-

managed-to-double the ship, so the pirates couldn't solder or fix all the misfunctions that Phillips used chains and bribery to keep his men safe, and also to get the pirates to leave him a hostage.

He biggest fear: "If one person got killed, there was no reason not to kill all of us. So stopping that it'd end was very important to me," Phillips said.

But when the captors managed on a last minute hangover, the captain was caught. The five days he spent as his 40-plus quarters with the crew smoking ganja, fumewe was a "battle of wills," as Phillips put it, but also an intense, psychological war of geopolitical violence on a human scale.

One of the pirates used lit gas to play a variation of *Simon Says* with the captain, who likened him to a young Charles

Manson. He would point his weapon at Phillips and "just pull the trigger, look and smile at me. Oh, he'd do that all the time. He loved doing that!" Phillips recalled in the same portal, way he described the situation with the pirates prepared him for the rest of several more encounters. Knowing, they made him stand on a cloth spread out on the floor if ever before letting him on the hard so he thought he'd have skin.

Although he had no formal training in torture survival techniques, Phillips mastered his digging, and it worked. He stood up to the pirates, who mostly understood English — even when they called him a big, bear-shoving American, denied him water, blindfolded him and refused to give him a pot to piss. (Phillips didn't require



## Unsinkable PG-13

more elaborate toilet facilities because he ate very little over the five-day period.)

The hostage and his captives who talked. They asked Phillips what tribe he belonged to. He responded that he was American. No, they fired back, that's your nationality. Where's your tribe? Your people?

"I'm Irish," Phillips said, and he finally told them.

"Ah, Irish!" one pirate said. "You trouble Tess a pain in the ass."

"You got that right," Phillips confirmed.

"I wanted to make sure they knew I was their secretary," Phillips said. "But also that Tess is a person, not just a household help of captives."

In fact, the pirates were trying to keep their captive under central whom

one of them discharged his weapon in the enclosed bathroom. That's part of the long-avoided decision — made by President Obama — to greenshell the ship. They picked off all three Somalis while Phillips pressed himself against the face of the boat.

**M**ost people would probably never offer such a clear-cut, at least evocative, view of the crime. Phillips has done more like it in the job, talking in those same dangerous terms, less than two years after the two died — albeit with an unusual scenario I have observed. The latest version, which started in Asia, took him from "Djibouti to Singapore to Pakistan to Qatar to the United Arab

Somalis to Saudi Arabia to Bahrain to Belgium to Egypt," Phillips said, effortlessly rattling off the countries, death of the *Maersk Alabama* is another trailer's prime hot spot — off the coast of Nigeria.

"It was far tougher. It's a challenging," the captain conceded. But "I love being at sea. There's nothing like it — the openness."

Phillips also likes the "whole process." The style that less has been a regular occurrence for three months — where a reporter can find him — and then a full-time husband and dad in a lawless state for the next three.

Andrea is an emergency room nurse and her father, America, is mostly in Yonkers, but a lot of her siblings have followed Phillips' lead and now she works on the water. Two of Andrea's brothers, David and Mike Cagin, are on the *Merchant of Menace*, and her younger brother, Tanner Cagin, is on the process of getting his papers. Andrea's sister, Tess Cagin, is a freebooter captain on Lake Champlain.

It's safe to say all of the lead Phillips and co-stars who weren't aboard on Thursday night attended a benefit screening of *Captain Phillips* at Millennium's Beacon 3D cinema. It marked the third time Andrea and Richard Phillips have seen the movie about their shared ordeal in New York, as in Los Angeles, Phillips said his wife "jumped" twice and cried at the end. She liked it. I liked it. I thought it was a very good action film," he said. "Even though you know the story, so most people know the story, there are some surprises in it."

# High Drama on the High Seas

Review of *Captain Phillips*

BY ROBERT HARRISON



**C**ome Oscar time, people are going to argue about Captain Phillips nearly as much as they argued about *Argo* over who gets the award for the best true drama in depicting the 2009 hijacking of a U.S. ship in two countries as not an endeavor for which these pirates, who can hardly agree on what they're going to do next, are well equipped. But they're desperate, which makes them dangerous.

What's a hero? Action movies have

trained us to expect a square-jawed

duke with his hair well-kept who shratches gaps. Some heroes of that ilk show up toward the end of *Captain Phillips* — namely, the Navy SEALs who eventually shoot three of the hijackers — but they aren't in focus. Here, John Phillips is an unassuming middle-aged guy like many others — his hair is scarcely any hair and — for whom heroes mostly means just doing his job. When his crew urges him to leave pirate-infested waters, Phillips doesn't, because sticking to the route is what he's been hired to do. But when his crew is endangering his puts himself in harm's way to shield them.

For the pirates, as for young men in America, terrorism means something else — risking everything for a shot at the big prize. "The coward is the first one in the group," one mate, mother Tess Muse, who speaks English, admits to his captive that the ultimate prize for him would be immigrating to America. "Not Al-Qaida. Just business," he replies Phillips when he first meets the ship, letting his crew know that ultimate priority is the ransom. Get the job done.

Screenwriter Billy Ray (say *The Hunger Games, State of Play*) tends to endow his themes a little too hard. The dialogue between Phillips and his wife can

# the High Seas



film's first scene finds him on the nose: the fears about their children's future in a changing world, leading him to declare, "Big winds are turning."

We get to: The Americans are caught in a web of circumstances they didn't weave. And they aren't the only ones. Later on, Muse will defend piracy as Phillips is in the Somalis' way of collecting "taxes" from the companies that overfished their waters and took away their traditional livelihood. When Muse tries to evade responsibility for the ongoing Phillips hostage-taking, pointing out that his bosses make the rules, his captain replies, "We'll all get home."

In another directorial blunder, this script might have come across as didactic, systematically nudging us to remember that everything is connected and perhaps we are people, too. But Tony's words play effective counterpoint to Greengrass' visceral approach, which makes it impossible for us to forget even a second what's pointing a gun at whom.

Greengrass is a master of pseudo-dокументary technique, which he used to re-enact a real-time tragedy in *United 93*, and then to give a shot of faux-verisimilitude to *The Bourne Identity* and *The Bourne Ultimatum*. The kindred cameras aren't as shaky or the cutting as frenetic in *Captain Phillips* as they were in his movie *U-571*, but Greengrass does keep us right in the action, often in the position of someone following Phillips down the ship's passages or peering over his shoulder.

Accordingly, the violence is up close, real and horrifying. And while our feelings of pity and terror may extend from the crew to the pirates, we never forget who is perpetrating the crime.

It's easy to forget that Abdi and the other Somali actors are actors — flesh-thinners, at that — not just because their performances are muted, but because their faces are unfamiliar. Perhaps that. Hanks is a movie star in a lot harder, and it's a testament to his skill and humility here that he doesn't grandstand or even overly stand out until his character becomes the focus of the action. We can read Phillips' thoughts and fears in his eyes, and when the ordeal reaches its inevitable conclusion, Hanks portrays trauma with a reverence that's tough to watch. I never thought I'd say this after the gutter-worthy work he did last year in *Cloud Atlas*, but, maybe, just maybe, the guy deserves the fresh round of awards he will undoubtedly get.

There's not much suspense in *Captain Phillips*, given that we all know how the story ends. Yet Greengrass manages to so effectively in unearthing tension that we may find ourselves praying for Phillips' survival.

Never mind the inevitable arguments about the movie's veracity. It earns our respect as drama by putting us through a wrenching fire which we emerge shaken and genuinely grateful that the sole figure emerged, unscathed.

## INFO

*Captain Phillips* opens in limited theaters on Thursday October 10.



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## A WEEKEND AT DOE CAMP WITH MOM

BY MEGAN JAMES

**N**o." I screamed with each crack of my palm heel. I was striking a punching pad but pretending it was my mother, Ronald McDonald's mom — or better yet, her twin. One violent upward smash to the nose, the young woman hollered, and you can kill a person.

I didn't want me kill Mother. In fact, he and his wife, Lynn, had quickly established themselves as my favorite instructors at last weekend's Doe Camp, an all-women outdoor skills retreat hosted by Vermont Outdoors Women. The Mathisons taught a class on self-defense without firearms, or, as I called it throughout the weekend, punching and jabbing.

I did Doe Camp with my mom. And it was so much fun, we still haven't stopped laughing about it.

Since 2002, Doe Camp has convened one or two sessions a year for 40+ event women around the state. Last weekend, nearly 40 participants, organizers and instructors trekked up to Jackson's Lodge and Log Cabins in the tiny Northeast Kingdom town of Canaan. The place is already remote; I don't think it was possible to drive three hours from Burlington and still be in Vermont.

It was, in particular, The Gondola's border rando along the edge of Jackson's property, cutting through the camp's beautiful Lake Wallace. New Hampshire is not far away.

It was the perfect spot for a weekend of archery, rifle shooting, rappelling and climbing with women of all ages and backgrounds. Some came for the camaraderie; others came to knock up on their cliffs. Some, like me, came for mother-daughter bonding — what better way to say, "I love you, Mom" than to share her an adult lesson up a generally meager mountain?

Plus, you get a 10 percent discount on the \$190 fee if you bring the woman you approved, or who approved you.

My mom isn't the kind of woman you'd imagine participating in an outdoor skills retreat. She loves going wild and riding her bike, but at the end of the day she's happier being up to the bar than building a campfire. (Moms have the kind of nervous energy that makes her a great deadline driver; journeys, however, will be a misery with a loaded gas tank, she has the attention span of a goldfish.)

Then again, I'm not sure any of the women at Doe Camp fit the rugged-adventurer mold I had expected. Amid



BESTING TV star Laura Dern (left) | Instructor Suzanne Hopkins (right) | Photos by Kristin Hedges



OUTDOORS



# GUNS 'n' YOU

the few hardcore marksmanship and firearms classes were a middle-aged postal clerk, an empty-nester who wanted to make like-minded women, a platinum-blond bikini model who had recently survived a wounded kangaroo from the side of the road, a college student who wanted to

learn self-defense and a young mother of two with me as the run the way.

On Friday, we registered and settled into our blonde robes, which we shared with friends — my friend Julie, her mom, Bridget, and their mom, Catherine. (Drops to their family for coming up with the

headline for this story.) Then we embarked on our first course, a wild plant walk with mushroom and botanical expert Mary Stinson.

Stinson, who runs an outdoor wilderness school in Chattanooga, N.C., for 27 years, looked like a Boy Scout leader, with a stocky graying goatee, a ranger hat, and a leather tool belt. She had a pistol, part of one. Our walk took us only as far as the perimeter of the lodge property, but Stinson came prepared, as did I. In always does, with her many canines, I, flashlight, whistle and a no-steel trash.

As we walked, we stopped at various bushes and wild places. We learned how to prepare different parts (just them

BY THE END OF THE WEEKEND, AFTER LISTENING TO WOMEN TALK ABOUT HOW GREAT IT MADE THEM FEEL TO SHOOT A GUN, I TRANSFERRED INTO LARRY HANIEL'S RIFLE AND MUZZLELOADER CLASS.



Magan James (right) has fished at a remote Adirondack camp.

Mushrooms, he told us, simply aren't worth the trouble. Not only are they difficult to identify, but they're what he described as a thermogenic food, meaning they take more energy to digest than they give back.

Three hours later, as my mother and my interest in wild plants was rapidly waning, we passed a group of women huddled over fire pits trying to start fire by friction. Their instructor, Laura Zemba, is the badass host of the Discovery Channel's reality show "Naked and Afraid," in which she and a male companion were left for 20 days on an island in Panama with no food, water or clothes. (More like "naked and uninvited," Jerry would confess to me over lunch the next day.) Before arriving at Dix Canoe, the Massachusetts native, who has taught at wilderness survival schools including central Vermont's Roots School, had lugged an enormous roll mat. Its head, however, had stepped to the back of her truck all weekend.

On Saturday morning, we got up at six for a yoga class. "I don't need my name tag for yoga, do I?" Marianne asked. "Of course I do," said the soul, clutching the Bingo board. "We'd been given this right before dinner." "It's gonna win this contest!" she vowed. Each square contained a sentence written by a different Doc competitor about an unusual experience. Mine: "Identify all the women, and you'll win a prize."

My mother is an introvert, but competition is her calling. And she has a flair for talking to strangers. She maliciously pursued the Bingo prize and was declared the winner before the second class session started on Saturday.

It was time for self-defense.

Lyndon and Kendall Mathews run a martial arts school in nearby West Shokan, New York — and they're utterly relentless. I'd never seen a couple laugh so much as they pushed, kicked and wrangled each other.

They set out to teach us a handful of simple self-defense moves so well enough so that we wouldn't panic if, God forbid, we ever needed to use them.

Kendall served as our grown-size punching bag. He's a big, brawny guy, more than six feet tall, with so much to hold that when I plopped him with all my might, my elbow just bounced right off. It sure was fun to hit him.

The Mathewsons described a world filled with mysterious and threatening men who could be waiting anywhere to attack, looting in hedges, lurking under your car or even in your front door. "If someone grabs you," said Kendall, "you only have 10 seconds to survive. Knowing one thing can save your life."

tried to get rid of their natural milky gook and replaced it with super-sweet high-bush cranberries. Stems split open a white willow branch to show us the salicin, a natural anti-inflammatory, within. We found some berberine, which can lower blood pressure, and dandelions, which can cure tapeworms — although "dandelions work part as well," Stinson said.

At one point, we stopped and sat down to appreciate a tall, blooming yellow plant, "one of the most beautiful plants I know," said Stinson, who noted that he had treated a recent bout of pleurisy with yellow root.

Stinson has these basic rules of solvability in the wild: If it smells like onion or garlic, if it's a berry with a citrus, or if it's a segmented berry, you can eat it.



Photo: Pauline D'Amato

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Top right: Jennifer Laramore, one of the hosts  
Bottom right: Loren Mathews

taken only shooting classes over the weekend. Another woman explained that she'd been with her husband and wanted to learn more. "I don't think I'd ever shoot an animal, but I sure liked walking in the woods with a gun," she said.

Another gun owner wanted to know what it looks like to shoot a deer.

As for me, I wanted to try the thing that scares me most:

**I'D NEVER SEEN A COUPLE LAUGH SO MUCH AS THEY PUNCHED, KICKED AND STRANGLED EACH OTHER.**

My new shot sailed into the target. What a thrill! I breathed deeply and kept a wide distance between myself and the next shooter on the firing line. The gun was surprisingly heavy; after just a few shots, I could feel my shoulders aching.

I was starting to get the hang of things, feeling confident and really enjoying myself, when a huge blast erupted from the gun beside me. My fellow gun campers had started trying out deafening semi-automatics such as M4s and AK-47s. I jumped, and my new loaded and cocked rifle bounced in my hands, pointing God knows where.

I had the sudden urge to fire, but participants in a primitive-hunting class were shooting muzzleloaders on the other side of the parking lot. There was nowhere to hide. So I handled my gun like someone else and sat on a rock, my hands over my ears.

The silence? It was glad I got to experience target practice with a rudely quiet, smooth-shooting .22. The ladies were right: It does make you feel powerful.

But when it comes to self-defense, I think I'll stick with punching and stabbing. It's much more my style, and I can practice with my mom, ☺.

A quick fire revealed that I'm left-eye dominant, so I shot left. Hanafi's contractor, Dick Ringer, showed me how to settle the stock of the gun into my left shoulder, balance the magazine in my right hand and pull the trigger with my left index finger.

What he didn't show me was how to aim, as my first several shots whizzed past the target and into the cliff behind Laddie, one of the young, red-shooters. I was struggling and offered some pointers.

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## This Land

BCA's statewide exhibit considers the power of place

BY PAMELA DEL SARTO

**O**enophiles and gourmands understand the concept of "terroir" that the natural environment in which plants grow — including soil and climate — affect the flavor of wine and food. Similarly, the importance of "location, location, location" is a bedrock truth in real estate. Virtuoso's know there is something unique about their state. All of these judgments point to the significance of place. And so it is with the creation of art.

There's the foundational idea, "Land & Local," an initiative, now in its eighth year, by the BCA. The Burlington gallery's segment opened last Friday, another founder in this Thorold, Gomer L. at the Shelburne Farms. **Coach Blue:** Two exhibits in Burlington had similar names. And the other three — in West Burlington, Put-in-Bay and Fairhaven — opened earlier and will close on Friday during the week from now. Some 50 artists are involved.

When he moved here from Cleveland last year and observed the area's ardent horsemen, UC's former D. Hallermann says he "waited for about two months or how to do a show shoot dead." But he didn't find a related artwork "compelling enough or do a related exhibit." And thus, he says, "I came up here explaining [the price of a horse] to someone at the farm equipment market, and I thought, 'There are so many horses here on farms and farms.'"

So he started thinking about names of land, and the working landscape of Vermont, and art, and the other images to take shape but don't get the idea it's about traditional landscapes though. Some minimalist paintings are included in "Of Land & Local," Hullemore notes, but there are also abstract and conceptual pieces.

contemporary sculptures and other mediums — plenty of works that do not scream "land" or even "Vermeer" but still embed these ideas in subtler ways. "Most push the content a little," the curator explains.

Just to be clear, the lessons are still available, it's significant that the exhibit is not centered in BCA's Church Street gallery. "This isn't about BCA running [the exhibition] and hoping it has to be a certain way. Each venue is going to be different," Hulskamp says. "I used the concept of 'venue' for each one."

But while each site features artists from its part of the state, Holloman says the also "imported" some artists — those with enough work available to spread around — to make places. And though the vast majority of artists are Vermonters he credits some others from out of state as well — he names. He suggests, "one of the ways we learn about ourselves is from who we aren't."

Plenty of works  
do not scream  
"land" or even  
"vermont"  
but rather embed these  
ideas in subtler ways.

but rather embed these ideas in subtler ways.

the Vermont Department of Tourism and Marketing (full disclosure: Seven Days is the media sponsor of the exhibit). Indeed, Hellerman is already thinking ahead. "I'd like to make this a semi-annual, or even annual, exhibit," he says. "The topic may change, but land and landscape issues aren't going away."

Meese file. Viewers can contemplate such works in Jean Luc Dunham's color photographs of New American farmers, Dunham Johnson's shanty prints using discarded wood, Meese McGinnis' small houses made of cloth, Frances R. Howey's minimalist dirt paintings, Christopher Curtis' elegant bronze sculptures, Franska

Prather's mixed-media pieces combine geometric shapes with found vintage photographs and, as the SCA website, *Jona Peetz's* evolving artwork. And there's no teach-to-the-

As the brochure for "Of Land & Place" relates, the show "begins with the known connections between culture and place. The project will explore the notion that culture helps define place, but also that place plays a significant role in establishing culture."

Other than setting this conceptual underpinning, though, ICA and Hallsworth have not increased materials or programming to facilitate community discussions about place and land, or our place on the land. In a sense that leverages rural space, this is surprising and rather refreshing. We're encouraged to

back, and think, for ourselves. On the other hand, perhaps there is a lost opportunity here to move fully engage viewers in just how the participating artists think about these concepts and explore them in their work. And one could ask how the artists view — and make — their own “place” in their field and the world we call culture.

In a future issue, Seven Days will review the Burlington-area exhibits and pursue these notions further.

INFO

in Fund & Local's multi-venue, statewide exhibition at BDA/Center in Berlin through December 7 at Shalaune Farms/Gaels Barns in Cedar Rapids; at Center's studio in Sculpture Center in West Rockford through October 23 at Fer Haven Whistlers' Center through November 3; at Gallery 21 Beverage Arts and Design Gallery in Bretholtz through November 30 at MAC Center for the Arts in Ankeny through December 2. Correspondence to organization's local



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PAGE 8

| SUNDAY   | MONDAY  | TUESDAY   | WEDNESDAY  | THURSDAY   | FRIDAY  | SATURDAY  |
|--|---|---|--|--|---|---|
| <b>6 AM</b><br><b>AMOLI</b><br>Tuesdays & Wednesdays                                 | <b>AMOLI III</b><br>Tuesdays & Wednesdays                             | <b>RACHEL</b><br>Food Specialties<br>100% Natural, Artisanal<br>Chocolates - Mtns | <b>CHEEZYJUICE</b><br>Sous de l'Amour<br>Smoothies, Juices, Smoothies<br>Smoothies/Fruit Smoothies | <b>DU LILY AND</b><br>Lily's Kitchen<br>Fresh & Healthy<br>Food with a Healthy Twist | <b>COREY</b><br>The Roots Restaurant<br>The Roots Healthy Eatery<br>A healthy twist of flavor | <b>DU JUSTIN/TIM</b><br>Guitar Companier Clark<br>Justin Clark's Acoustic |
| <b>9 AM</b><br><b>LEAH'S BLOG</b><br>Lila's Stories<br>M-F 9:30-10:30am              | <b>DU KIRKWOOD</b><br>Kirkwood's Kitchen<br>Kirkwood's Kitchen        | <b>LAMIA</b><br>Kirkwood's Kitchen<br>Kirkwood's Kitchen                          | <b>DU LILY AND</b><br>Lily's Kitchen<br>Fresh & Healthy<br>Food with a Healthy Twist               | <b>The Preschool</b><br>The Preschool  | <b>MCGRADY</b><br>The Happy Garage<br>8:30-9:30am   | <b>DU HARD-HAGGARD</b><br>Hard-Haggard<br>8:30-9:30am                     |
| <b>12 AM</b><br><b>DU LINDA'S</b><br>Linda's Love Letters<br>M-F 12-1pm              | <b>DU LINDA'S</b><br>Linda's Love Letters<br>Linda's Love Letters     | <b>LAUREN</b><br>Kirkwood's Kitchen<br>Kirkwood's Kitchen                         | <b>DU LILY AND</b><br>Lily's Kitchen<br>Fresh & Healthy<br>Food with a Healthy Twist               | <b>DU LILY AND</b><br>Lily's Kitchen<br>Fresh & Healthy<br>Food with a Healthy Twist | <b>MCGRADY</b><br>The Happy Garage<br>8:30-9:30am   | <b>DU JUSTIN/TIM</b><br>Guitar Companier Clark<br>Justin Clark's Acoustic |
| <b>2 PM</b><br><b>DU MADELINE</b><br>Madeline's Mix                                  | <b>DU MADELINE</b><br>Madeline's Mix                                  | <b>AMOLI IV</b><br>Tuesdays & Wednesdays  | <b>DU MELISSA</b><br>Melissa's Fresh<br>Smoothies & Smoothies                                      | <b>DU MELISSA</b><br>Melissa's Fresh<br>Smoothies & Smoothies                        | <b>MCGRADY</b><br>The Happy Garage<br>8:30-9:30am   | <b>DU JUSTIN/TIM</b><br>Guitar Companier Clark<br>Justin Clark's Acoustic |
| <b>4 PM</b><br><b>DU LITTLE LIM</b><br>The Little Big Gingers<br>4pm-5pm             | <b>DU LITTLE LIM</b><br>The Little Big Gingers<br>4pm-5pm             | <b>DU LIMACHES</b><br>Lima Chex Plus<br>Lima Chex Plus                            | <b>DU LIMACHES</b><br>Lima Chex Plus<br>Lima Chex Plus   | <b>DU MELISSA</b><br>Melissa's Fresh<br>Smoothies & Smoothies                        | <b>MCGRADY</b><br>The Happy Garage<br>8:30-9:30am   | <b>DU JUSTIN/TIM</b><br>Guitar Companier Clark<br>Justin Clark's Acoustic |
| <b>6 PM</b><br><b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>8pm-9pm, 10pm-11pm           | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>8pm-9pm, 10pm-11pm           | <b>JOANNA</b><br>Joan's 1010 WFM-BP<br>Instrumental                               | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental  | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental                                | <b>MCGRADY</b><br>The Happy Garage<br>8:30-9:30am   | <b>DU JUSTIN/TIM</b><br>Guitar Companier Clark<br>Justin Clark's Acoustic |
| <b>8 PM</b><br><b>DU ELL</b><br>Ellie with DJ's<br>New England Rock Radio<br>8pm-9pm | <b>DU ELL</b><br>Ellie with DJ's<br>New England Rock Radio<br>8pm-9pm | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental                             | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental  | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental                                | <b>MCGRADY</b><br>The Happy Garage<br>8:30-9:30am   | <b>DU JUSTIN/TIM</b><br>Guitar Companier Clark<br>Justin Clark's Acoustic |
| <b>10 PM</b><br><b>DU GIGI</b><br>Gigi's Rock Radio<br>10pm-11pm                     | <b>DU GIGI</b><br>Gigi's Rock Radio<br>10pm-11pm                      | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental                             | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental  | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental                                | <b>MCGRADY</b><br>The Happy Garage<br>8:30-9:30am   | <b>DU JUSTIN/TIM</b><br>Guitar Companier Clark<br>Justin Clark's Acoustic |
| <b>12 PM</b><br><b>DU ANNE</b><br>Anne's 1010 WFM-BP                                 | <b>DU ANNE</b><br>Anne's 1010 WFM-BP                                  | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental                             | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental  | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental                                | <b>MCGRADY</b><br>The Happy Garage<br>8:30-9:30am   | <b>DU JUSTIN/TIM</b><br>Guitar Companier Clark<br>Justin Clark's Acoustic |
| <b>2 AM</b><br><b>DU ANNE</b><br>Anne's 1010 WFM-BP                                  | <b>DU ANNE</b><br>Anne's 1010 WFM-BP                                  | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental                             | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental  | <b>DU PAUL</b><br>Paul at 1010 WFM-BP<br>Instrumental                                | <b>MCGRADY</b><br>The Happy Garage<br>8:30-9:30am   | <b>DU JUSTIN/TIM</b><br>Guitar Companier Clark<br>Justin Clark's Acoustic |



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Special guest narraator/composer Peter Hoad has composed some alternate endings for the story that involve the audience.

Come in costume; there will be a period of costume contests present and everyone gets a treat for the kids.

VSO Youth Concert members, Anne Janson, Ruth, Avery, Mall, Celia, Abby Wright, Clement, Becker, Elizabeth, Benjamin and Meghan Abate, French Horn.

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# Float Tripping

Naked, weightless and worry-free inside a sensory-deprivation tank

BY KEN PICARD

**R**ecently I drove in the leisurely States. First and Milt spent time in tank rooms readily available to the public. In the course of a few hours, I lost track of the boundaries of my body and had a mental out-of-body session.

A floatation tank — also known as an isolation tank, sensory-deprivation tank or “restricted environmental stimulation therapy” tank — is perhaps the closest possible simulation of losing the world. You’ll sit naked and weightless in complete darkness, encased in a salt solution, hearing only the sound of your own breathing, and heartbeat. But, unlike in the womb, you can add a musical soundtrack.

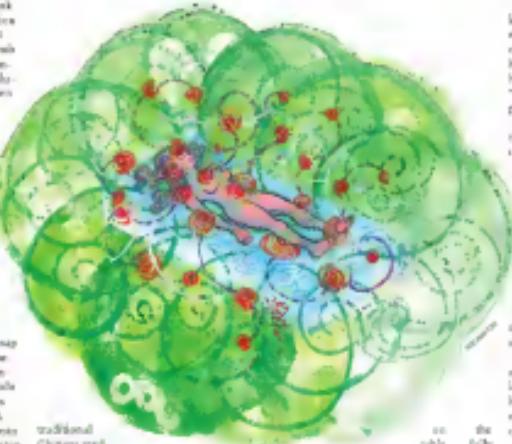
My own practice of float occurred in the mid-1980s while I was a student at Northwestern University. Friends and I bought out a then-new Chicago spa called Space-Time Tanks, which is still in operation today. Like many of its customers, we were curious about experiencing a tank similar to the one portrayed in the 1960s sci-fi classic *Altered States*.

The movie, based on a novel by Philip K. Dick, tells the story of paranoid brain researcher Edward Jessup (William Hurt). Having ingested a powerful hallucinogen obtained from an underground Mexican tribe, he decides to make a tank to explore the origins of human evolution stored in his DNA. Jessup eventually transforms into a proto-human ape who manipulates thoughts and makes up a new, higher level of life and death.

My first experience in a floatation tank involved no physical transformations, hallucinations or consciousness shifts. In short, I was unimpeached. Still, I was eager to try again and have more work to do. The technology, and my own mind, had changed in those decades.

The spa, now called the Humanosphere, is building with a diverse roster and is headed by headliner as a conceptual therapist and all-around healer, Dr. Ken. His floatation chamber is an improbable spot for channeling my inner genius.

Finally, I was greeted by the owner of the new business, Walter “Bud” Bell, who ensured just the right level of float solution. Bud spent 22 years in the floatation service industry before moving on, but a long-time practitioner and a keen interest in alternative and holistic healing, he took two years to get trained in massage,



traditional Chinese medi-

cine, yoga and

“energy-based” therapies. At 56, he could easily pass for 30 years younger — a testament, perhaps, to the regenerating powers of his new career path.

Bud “off-gave me a quick tour of the seven ips, which didn’t make sense, as I’m only two rooms. The decor was warm and mellow, without tipping the scales into New Age kitsch. Appropriately dim and “cozy,” the lighting illuminated an entrance room partitioned by several Chinese屏风. On one wall hung a psychedelic painting of someone in the lotus posture. Considerably, the artist, Alex Grey, had also illustrated the cover of a book I was reading that week, *BEET: The Spiritual Alchemist*.

One reason for what initially assumed was an ordinary massage table, in fact, 300°, soft-colored dimensions is a “sense of the art” sound healing and atmosphere euphoric platform. A client has down-

the table, puts on

headphones and listens to “binaural entrainment” recordings made in the music plays, “vibrations” music table sends pleasurable pulses reverberating through the body.

“I was also a music therapist in the U.S. Navy, so I have a keen interest in the power of sound,” Bud explained.

With the table running a pair of “binaural light glasses” that cast colored light strokes like onto the client’s closed eyes, like the sounds, they’re supposed to induce the downward waves associated with meditation, trancelike and lucid-therapy experiences.

Bud is recommended 30 minutes on the table, followed by one hour in the tank. “It’s a great way to jump over the relaxation response,” he said. After a rough of float attempts at tender humanism, Bud “and in hopes the tank table rocks will attract clients, given that the

nearest other floatation spa is in New Jersey.”

As I was there for the fall and had no travel plans — \$80, comparable to an hour-long massage — I agreed to try both to make sense to heed the nomination of a former Navy swimmer, who should know how to swim.

On the table, I wasn’t a big fan of the light giggles, my eyes getting enough pulsing stimulation staring via computer screens every day. But like when a massage table and headphones were very relaxing. After a half hour of Pink Floyd-like synths “soothing” my nervous system into a soft, galvanic glow, I was primed for the tank. “One” and led me out the back room. “So this is the main attraction,” he said, pointing to a large, white metal tub slightly wider than a twin bed, about 8 feet long and 3 feet high. It had buttons on top, a CD player and a leather option at one end.

The lightproof, soundproof tank was built by the Sensory Trance Company, which began selling them to the public in 1979. The company’s founder, John Gill, was a neurophysiologist who developed floatation tanks in the 1960s as a way of researching how the brain functions when stripped of outside stimuli.

“One” opened the lightproof door at one end. The tank has no little stool to look into it from. It does feature an internal heater, so the air gets chilly, and a light switch for users who become disoriented or panicky.

Bud “and told me that the tank’s bottom holds more 10 inches of water kept at skin temperature — 95.5 degrees Fahrenheit. The 400-handled pounds of dissolved Epsom salt give the water the consistency of olive oil, allowing you to float like a cork and minimize the sensation of weightlessness.

After filling out an intake form, Bud “and walked me through a checklist for “if it’s not for me.” I’d need to remove my contact lenses, then shower and shampoo thoroughly to remove any hair products, makeup or deodorant that might contaminate the water. After a quick rinse, the water would be filtered and chlorinated with ozone and hydrogen peroxide, to make it chemically much like chlorine, he said.

The shower still contained a bottle of white vinegar and a folded cloth solution with which “I’d rinse out my ears after to prevent swimmer’s ear.” Bud “and provided plugs and goggles to keep the salt out of my nose.

“Some people find the giggles

disconcerting, but I like to have them on," he said. "It's your call!"

Boofield also offered me a foam-rubber head brace. While it's nearly impossible for your feet to become submerged accidentally in the tank, even if you fall asleep, some people have trouble relaxing and prefer the floating head supports I described it.

Next, Boofield handed me a tube of petroleum jelly to cover any nicks or cuts I might have from paddled by all that salt; even a tiny paper cut would turn like a bee sting if unprotected. Boofield warns

of Tibetan singing bowls — was just the ticket for quieting my thoughts.

After 20 or 30 minutes — it was difficult to gauge time in the tank — I experienced a weird sensation. As I lifted my arms, my center of gravity shifted, my body turned slightly to the water, and I was suddenly reminded of how disorienting was up. It was amazing how quickly my inner gyroscope had been reset.

It's not just you're immersed in a sensory-deprived environment that you really have to move and change your mind can be. As my thoughts rippled in random

## IT'S NOT UNTIL YOU'RE IMMERSED IN A SENSATION-DEPRIVED ENVIRONMENT THAT YOU REALIZE HOW ACTIVE AND CHAOTIC YOUR MIND CAN BE.

directions not to move or wiggle their bodies before floating. And not to drink coffee.

The reason for that precaution was clear from Boofield's final request before leaving the room:

"Please do not urinate in the tank," he emphasized. "It's annoying. I have to tell people that."

I undressed, showered, put in the ear plugs, donned the goggles and slipped slowly into the heavy abyss.

Inside, the tank was tall enough for me to sit upright without banging my head. I shut the door and lay flat on my back. Instantly, I bobbed to the surface as water surrounded my face, arms, legs and torso. It was subtle my initial expression of trying to float in a pool or ocean, that staying on the surface was effortless. And, despite my aversion to enclosed spaces, I felt not a hint of claustrophobia.

Boofield had declined to tell me what to expect, explaining that "there's a real benefit to just being still with whatever shows up." Floating, he said, is like any other form of meditation — a process, not a destination.

It took me a few moments to still my body and mind. Initially, the air felt stuffy, and my body bounced gently onto the walls for about a short time. I established a physical and mental equilibrium and lost track of where my skin ended and the water began. The soundless Boofield had recommended for my float — a CD

of Tibetan singing bowls — was just the ticket for quieting my thoughts.

When my lungs won up the nose clip off and the chlorine-purified turned on, signaling that it was time to get out. I showered again, dressed and returned to the front room.

"How was it?" Boofield asked with a grin.

I stepped outside into a gorgeous fall evening. After capturing my array of seasonal stimuli for one hour, I was now acutely aware to those the wind rustling in the leaves, the smell of freshly mown grass, the dally glow of sunlight illuminating the clouds. Doing so, I assumed I'd feel tired after an hour that on my back. Instead, I felt reinvigorated, invigorated and alive, clearly floating with a sense of "being out" but short of missing it.

Ordinarily, I'd listen to National Public Radio on my drive home. Instead, I opened the sun roof and threw in a David Gilmour CD. Being stuck in traffic on I-80/Western Avenue never felt so blissful. ☀

### INFO

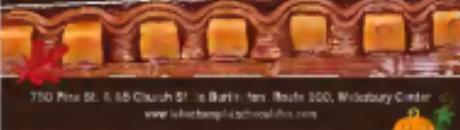
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# Service Time

Angélique Kidjo talks about her upbringing in Benin and her recent live album, *Spirit Rising*

BY DAN BELL ES



SCAN HERE  
TO WATCH A VIDEO OF  
ANGÉLIQUE KIDJO



**A**ngélique Kidjo lives in peace. The 55-year-old native of Benin, a small country in West Africa, is a tireless social activist and advocate, who is particularly passionate about women's rights. She has traveled the globe extensively, working on behalf of organizations such as UNICEF, Oxfam International, and her own group, the Beningo Foundation, which she cofounded to help girls in Africa gain access to higher education.

On July 14, Kidjo's 10th studio album, *Spirit Rising*, will be released. The globally acclaimed performer is "Africa's premier diva" for her evocative blend of African and traditional Western music.

Kidjo's 2007 album, *One Day*, won Grammys for Best Contemporary World Music record and Best Traditional World Music performance. Her previous albums have earned her a string of accolades from across the boundaries of pop, jazz and classical music, including Jools Holland, Alessia Cara, Peter Gabriel, Tracy Chapman and Stevie Nicks. Kidjo's most recent effort, 2022's *spirit Rising*, was a similarly star-studded and varied effort. The live recording, composed of songs spanning her career, included appearances from Dido, Miosotis, Vampire Weekend's Ezra Koenig and powerhouse Diana Reeves, among others. Next year, Kidjo will release a memoir, also called *Spirit Rising*, as well as a new album.

On Wednesday, October 2, the singer/activist will speak at the Middlebury College professor Tawanda Kithambo about the relationship between her music and social work in part of the college's John Hanlon Polk lecture series. The following night, Thursday, October 3, Kidjo will perform at the college's Nelson Hemenway Center. Both events are open to the public.

In advance of those appearances, Seven Days spoke with Kidjo by phone from New York City while she was on her way to, of all things, a Zumba class. We asked her about her upbringing in Benin, her teenage years living in Paris due to political unrest in her home country, and why it's important for her to seek out and work with such a diverse spectrum of musicians.

## Music

**SEVEN DAYS** What's a second? Anything  
Kings do Zounds?

ANGELIQUE KIDS: [Laughs] You gotta try it! You just can't be self-conscious about it. It's a good workout, and it's fun, too.

**50. It must help you stay in shape for touring, which can be physically demanding.**

AK: It does! And I've always loved to work out, since I was a child. When you grow up with boys and you're a tomboy, you have to. You don't have the same restriction as the boys, like when they do karate. So you have to do something to keep up.

**50. I find it hard to believe "Aladdin's premier dive" was a barbershop.**

AK: [Laughs] When I was a child, I thought I was going to grow up to be a man. I told my mother, "When I grow up, I'm gonna be James Brown!" She said, "No, I don't think so." I didn't get it. Then you grow up and it's like, "Oh, OK! I get it!"

**50. I'd say you turned out pretty well, even if you're not James Brown.**

AK: Thank you. Growing up with boys was good. You hang out with boys, you have no problems. You're not fighting over a boy or the other girl stuff. [Laughs]

**50. It sounds like you had a hectic upbringing.**

AK: [Laughs] You think? Growing up and becoming a mother of one, I can't imagine how my parents raised 10! When you grow up with 10 children — it was the last girl, then there were three more boys — and a father who is the only one with a psyche, my parents had to find a way to channel my energy and to have balance. My father believed in being curious about culture. He would do it to be linked to the world. He told us, "Before you get out of this house, you have to be around music that the world is bigger than the front door. You have to be curious, you have to listen to the music of the world." His brought music home to all of us.

**50. What kind of music?**

AK: All kinds! Listen classical music, which is not something many people listen to in Africa. One day, he realized we were not paying any attention to the classical music.

We were like, "What kind of stupid music is that?" So, because he played songs, he started playing classical music on the radio and we thought it was so parallel. We had to go back and start listening to the songs and encourage. So that's how I learned listening to classical music.

**50. Which composer did you like the most?**

AK: Mozart. He's the one who gave me the基准. When I listened to Don Giovanni, I could feel the presence of death in the room. I was like, "Oh, no! I can't listen to this music!" It was breaking me out. I could hear the bell out of me. But at the same time, when you're a kid, things that frighten you are where you wanna go, right? So I got hooked on Mozart and became more curious about him.

## AS MUSICIANS.

WE ARE AT THE SERVICE OF PEOPLE.  
WE ARE AT THE SERVICE OF MUSIC.

ANGELIQUE KIDS

I found, in more than when I moved to France, I was taught Italian classical vocal technique, which was interesting for me because I started singing with no techniques, no music school or voice training. And here I am, with the voice of my mother in my head, saying that when you want to do something, learn about it, learn your capacity and know your limits. Learn how you can use your potential to the fullest. As children, we were taught to take responsibility for whatever you do. We had freedom to do whatever we wanted. But there were rules.

**50. Such as?**

AK: Discipline was sacred. Discipline was the boundary of our freedom. We all had to come together. My father said, "I want to see all you together, and then you tell me what's going on with you." It was a time to catch up about many different things. And it was what I missed the most when I left. Living in exile was so hard.

**50. Because it meant being apart from your family?**

AK: Yes. It was the most painful thing for the first two years after arriving in France. I thought, "How in the world will I survive

this?" But on the other hand, I thought Africa is not here anymore. I'm a grown-up now and I can make my own decisions. I can live fully and do what I want, and if I make mistakes it's on me. But sometimes you just want to have your parents' voice to be comforted. And that comfort wasn't there. But it makes me stronger.

**50. In watching you, sparkles was the first live record you've done, which is kind of surprising given how long you've been performing. What took so long?**

AK: [Laughs] I only make albums when I'm inspired to make them. If I'm not inspired, I'm not going to make an album. So I'm always odd, same—was, doing things. And I've had other chances to do that, but they weren't perfect. The stage

for me is small. I want people to feel I have a purpose and to come onstage with me. So it took me a while to find a place where I could do it, and to find people who share the same philosophy in what we do. As Americans, we are at the service of people. We are at the service of music. So finding those people is what held me back from doing a live album for so long. I wanted people to feel as if they were among us, as if they were part of it in their living room.

**50. You had quite a spectrum of guests on the record; that you have a favorite collaborator?**

AK: Oh, I love them all!

**50. On come on...**

AK: [Laughs] I'm not saying that to avoid answering the question. I have them all because of their differences. But also because, in the philosophy of music, we are all the same. It shows the world that you can come from different backgrounds but share the same philosophy and, through music, touch people on different levels, without the concept of either or language. ☺

## INFO

Angelique KIDS: [AngeliqueKIDS.com](http://angeliquekids.com) | [Bookings](http://AngeliqueKIDS.com/Info/Bookings) | [Press](http://AngeliqueKIDS.com/Info/Press) | [Contact](http://AngeliqueKIDS.com/Info/Contact)  
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INFO

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# Seasonal Swills

The Seven Days survey of autumnal beers BY SEVEN DAYS STAFF

**E**ach year, they appear in nearly as the first frost: coppery, malty and seasonal ales/bitters whose labels are often gaudy, gaudy labels. And the beers from early September to just past Halloween.

Seasonal autumn beers can be polarizing. Some revel in the mere mention of "pumpkin beer," while others eagerly anticipate the arrival of the special beers. And local retailers say they sell out fast, whether the beers are flavored with pumpkins, Thanksgiving spiced or even grapefruits.

Though Oktoberfest beers go back 200 years — to the 1810 wedding fests of King Ludwig of Bavaria — not all fall beers live to the traditional profile of a Munich-brewed malty lager. Rather, they may use the grain from black IPAs and brown ales to provide a smoky, earthy base.

In advance of regional Oktoberfest celebrations, a few Seven Days staffers gathered to brew — and blindly — taste several beers that fit the season. It was impossible to include all the options, so some had to yet be born in local Oktoberfest beers from Zendo Trinity, Craft Brew and Lost Nation. Brewing among them, we sampled two Oktoberfest beers, two pumpkin ales and a few other interesting options.

Our panel ranged from local beer studies who could hold forth on balance and ... (read along) media manager Tyler Michaels and designer Aaron Shumskiy, to a very occasional beer drinker we invited from the arts (and long-time director Conny Grunau). Also on the tasting team were autumnal sweller and production manager John James — who is partial to hoppy beers and "hoppy beer that someone else pays for" — and assistant circulation manager Matt Hirsch, an all-around beer lover.

The team did not know what was in these glasses until the big reveal, so here we'll likewise name the beers only after we've reported their reactions.

DOUG HIRSCH



## BEER NO. 1

**Appearance:** Gassy, called this "umber," while Tyler saw "some orange tones." Aaron compared it to a "smell nail varnish."

**Nose:** "Mmm, smells like a bathroom rock," noted Aaron, detecting some sorghum notes. John commented that it "smells like a pile of leaves." Others found the aroma weak and indistinct.

**Taste and texture:** "Sweet and a little pungent," noted Matt. John found this "bitter, refreshing and very light," while Tyler judged it low in both carbonation and hops, as well as "very much forward. Not my style," he added, "but I could drink it if I really."

**A Takeaway:** The group enjoyed this cheerfully, which spoke to the beer's "whole" — but it also seemed to overwhelm.

**Taste:** "Like Joey Pribonak," commented John.

**A brewery says:** "In celebration of Autumnal tradition, we brew Ober Creek Oktoberfest with German Hallertau and Tettnang hops to balance its slightly sweet malt flavor."

**A beer:** Ober Creek Oktoberfest, \$7.99 per six-pack, 4.9 percent alcohol.

## BEER NO. 2

**Appearance:** Everyone noted that beer's cloudyness as soon as it was poured. Gassy, too. "It looks like coke," "Dark reddish-brown with a thick, light head," noted Tyler. John said, "It looks like soup," while Aaron called it "extremely brown."

**Nose:** "It smells like a cinnamon — fresh and clean," said Matt. Aaron, "This has the most full smell — spices, leaves," Matt said.

**Taste and texture:** "Sweet at first, but you getting a lot of spice, too," said Tyler. "It's almost like a winter warmer." Matt's nose was "smooth," he said, followed by a whiff of spice. Non-beer drinker Grunau, and this faint praise: "It doesn't make me cringe."

**A brewery says:** "Though this wasn't brewed specifically for fall beer, the crew crafted this seasonal offering and really see it as a blend of spiciness, carbonation and hops," in a blurb part.

**A brewery says:** "A fall chestnut-flavored saison beer, it is fermented at an unusually cool temperature, which slows down the fermentation ... This beer will have a bit of an orange flavor, with a subtle sweetness in the finish, definitely balanced with hop undertones."

**A beer:** Switchback New Fermented Brown Ale, \$9.99 per 22-ounce bottle, 5.2 percent alcohol.

## BEER NO. 3

**Appearance:** Everyone "ahed" at this beer's color. John said, "That's what I'm talking about." "It's really black," noted Tyler, while Gassy called its color "dark."



# SIDE dishes

BY EDEN HIRSCH &amp; ALICE LEVITT



## Wandering Beans

COFFEE POD &amp; LAUNDRY-IN-ONE

As founders of **WANDERING BEANS** on Burlington's **JOHN ST** and **MAN CLIFTON** have gotten on very close terms with coffee. So close, that, they say, they became enthralled by the "uniqueness" of the supply chain, and began dreaming up ways to put delicious beans in touch with their beans.

These weeks, Olson and Clifton launched the first traveling coffee cart in Burlington, **CAFFÈ CARINA**. Since then, they've brewed cups of Santa Isabel, Guatemala, and Ahuachapán, El Salvador, among others, at a handful of catering events. "Vermonters are really excited about where their food comes from, and we wanted to show people what's worth getting excited about [with coffee]," says Geborn, who was

chosen as "Best Barista" by *Seven Days* readers in this year's coffee competition.

Olson and Clifton use terms such as "transparency" and "authenticity" to gush about the coffee they buy from New York's Irving Farm Coffee Roasters, which works to build relationships with coffee farmers around the world.

At **Carina Coffee's** tasting brew bar — which makes espresso, too — the pair prepares its single-origin coffee using techniques that range from flat bottom pour-overs to Aeropress. "We try to take the pretension out of it," Clifton says.

**Carina Coffee** will be at the **SEVEN DAYS** **MARKET** on October 10.

6 and 13. "We may pop up other places soon," Geborn says, including the **SEVEN DAYS** **MARKET**.

—E.H.

## Where There's Smoke...

FOOD TRUCKS BEGIN TO POP UP, OPENING OCT. 10.

What do food trucks do in the winter, besides get covered in snow? Most stop operating, including **SOUTHERN SMOKE**. But chef-owner **BRUNN STEVEN** will keep busy this year with a series of dinners at **SEVEN DAYS** that showcase the skills he uses to produce Burlington's best smoked-pork sandwich.

The Sean Brock protégé, who has cooked in venues from New Zealand to Alaska, will display both his technical prowess and his taste for the烟燄 beginning on October 29. The premier event will offer a pre-fixe dinner of spicy food. Dishes will include stuffed chicken wings, tom yum soup and a papaya-chocolate dessert.

On Wednesday, November 6, Steven will begin a weekly series of barbecue dinners, continuing through December 11. Don't hold out for the chef's

Southern Smoke specialities: instead, each dinner will focus on barbecue food from a different part of the world, including Brazil, Indonesia and the Caribbean.

Steven also plans to cook up several "Thrill-Care Foodie Nights," for adventurous eaters only. The first meaty meal, on November 19, will finish with a blood-and-chocolate pudding set using the coagulative properties of the former.

But it's not all blood and guts. Steven also plans to prepare a dinner of fermented vegetarian foods. Check [southernsmoke.com](http://southernsmoke.com) for updates.

—A.L.

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— See full calendar page 20

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food

## || SIDE dishes

CONTINUED FROM PAGE 43



Show Food Story. An hour before the 8:15 p.m. showing, sponsor **HEALTHY LIVING MARKET** will serve lacquer eats and display rare foods from **SLOW FOOD VERMONT** and the **VERMONT FARMERS MARKET**.

The name of Burlington bean crafter **CAKE PEACE BAKERS** has never been more appropriate than the showing of *Annie Leibovitz: Now* on October 13 at 6:30 p.m. The company will serve its buns, while Palestinian members of the **MURKISH-VERMONT-AMERICAN-SISTER CITY PROJECT** offer their own version. The documentary brings to life Middle Eastern countries' battle over which one "invented" the tangy spread.

Documentary *8th Generation* deals with the Chinese veggie food business, while **VERMONT BUTTER & CHEESE COMPANY** have shortened its name to **VERMONT CHEESE**. "We've been moving towards a more concise name for some time now," says VC cofounder **ALLISON WILSON**. She adds that the new name encompasses all of the company's products — from butter to, well, cheese — "in a more memorable way."



Church Street's **8th Generation** has closed after a year in business. The 1,600-sq-ft space across from Burlington's City Hall is being offered for sale at a \$100,000-plus.

Before closing credits, that kitchen served up Thai classics in Bangkok Bistro.

—MELISSA HARRIS

### || More food after the classifieds section

PAGE 45

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## Seasonal Swills BY JEFF

**syrup dense?** Matt thought it resembled "very thick molasses."

**Beer.** "Chocolatey, weird, delicious," wrote Aaron in an equally combination of descriptors. "It's getting a little spruce tip," offered Tyler, though he admitted his spruces were diaglo.

**Taste and texture.** After one sip, Tyler declared, "This is the beer that taught me about spruce. I can feel it coat my throat. I'm getting a little piney, spruce flavor, but it's very sweet, too. Probably pumpkin?" Aaron thought the brew was "smoky" — lighter than a stout, with subtle hops. It's phonetically well balanced."

**The takeaway.** Despite Corey's aversion to the hops — which she said "creeped up my throat" — most everyone felt the lowe for this truly bear that harbored complex flavors and smoldering bitterness.

**The brewery says.** "It's a big stout brewed in the colonial fashion, with large amounts of pumpkins and spruce tips added to the kettle for flavor and lingering qualities. The pumpkins complement the malt flavors and are used to add sugars to the mash. Whatever you do, do not think this is going to taste like pumpkin pie."

**The bear.** Rock Art Barre's Pumpkin Imperial Spruce Stout, \$8.99 per 22-ounce bottle, 4 percent alcohol.

### BEER NO. 4

**Appearance.** While both Corey and Tyler thought this "looked like vanilla extract," John described it as "solidly 'bomber'."

**Beer.** Both Aaron and Matt detected a "strange aroma." Aaron added, "like a Jack Johnson beer." Others had trouble finding any distinct smell.

**Taste and texture.** "No intrusive, with a peak of sweetness," was Matt's assessment. Aaron remarked, "Unremarkable

after taste. Tastes like air." Tyler thought this beer tasted "like a gulfive," and others noted it was "soft," "malty" and "light."

**The takeaway.** The beer didn't have much presence for the panel, which seemed eager to move on.

**The brewery says.** "Several malts, including Munich and chocolate, deliver the malty character. The delicate hop aroma is not overpowering, and the Willamette hops provide a gentle bitterness which balances well with the residual sweetness."

**The bear.** Hennepin Octoberfest, \$8.99 per six-pack, 5.5 percent alcohol.

### BEER NO. 5

#### Appearance

Horribly. Aaron noted this beer's color — they were too busy taking deep whiffs.

**Beer.** "It smells like tree fire, like chit and spruce," Aaron said, while Corey noted, "It smells like apple pie, like grandma's." "Like pumpkin," chimed in John. "I'm going to go with a pumpkin beer, just a bunch here," Tyler remarked.

**Taste and texture.** The group described it as tasting of cinnamon, spice and grapefruit. "Some sort of nutmeg on the thing," John declared. Aaron was softly in love with this beer — "smelling," "wonderful" and "lovely" all made it into his notes.

**The takeaway.** John summed it up: "It's Thanksgiving. The Cowboys and Lions are playing. Mom's in the kitchen and I'm on the couch hung over."

**The brewery says.** "This limited-edition seasonal stout is made with bittersweet pumpkin, cinnamon, ginger, nutmeg and cloves, with increased malts and a touch of bitterness for the perfect balance."

**The bear.** Long Trail Imperial Pumpkin Ale (Batch and Barrel Series), \$9.90 per 22-ounce bottle, 8 percent alcohol.

### BEER NO. 6

#### Appearance

John.

**Beer.** Matt was the only one who paused to note the color of this aromatic powerhouse, calling it "a light crimson."

**Beer.** Bear, beef and summer squash soup in everyone's minds, while Tyler imagined it to be "fall campfire." "It's like a meal," observed Greg, who then scratched up her face. "It smells like a Shit Joke, and that makes me want to drink it," Aaron chimed. "Buddies. That's intense!"

**The takeaway.** John.

**Beer.** "Smoky, sweet and smooth," Matt said. "The hops don't overpower, though," added Tyler, and Aaron agreed that the beer was "smoky, and the smoky taste is very subtle."

**The brewery.** Tyler was ready to break

out some bacon wrapped scallops, while John wanted to take the rest of the growler home.

**The brewery says.** "This style is brewed using a majority of house-made malt (malted in Bamberg). The smoke character is well integrated and balanced by a hint of roasted malt and German hops."

**The bear.** Zendo Gravity Smokey the Bear, \$9 per growler (plus \$4 deposit) at American Flatbread Burlington Bistro, \$2 per ounce alcohol.

### BEER NO. 7

**Appearance.** "Black like coffee," Matt observed. "Very dark, reddish brown," added Tyler, who also found the head "kinda thin."

**Beer.** "Sticky, really piezy," noted Tyler. "Medicinal, yet interesting," said Aaron, while Matt declared "bubblegum."

**Taste and texture.** The dark colored beer, Tyler noted, "tastes like a beer." "It's kind of dark and hoppy and aggressive, like a black DM," he said. John agreed. "It's kind of dark and hoppy and aggressive, like a black DM."

**The takeaway.** "I would drink it all day," John declared, and the consensus seemed to be that this was a intriguing and drinkable beer.

**The brewery says.** "This dark IP is built on a multi-course of ancient base malts with the addition of a dehopped black malt to give it a dark color and slight smoky flavor without impacting dark, hoppy, bitter or intensely malty flavors. Scented, Cinnamon and Honey hops provide clean, pine and citrus flavor and firm bitterness."

**The bear.** Grafton Hardy Brewing Company Sense Black IPA, \$7.99 per 22-ounce bottle, 8.5 percent alcohol. ☐

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Bethany Skinner makes pizza dough at  
Wood's Market Baker-Bakery in Warren

# Mad for Dough

A Warren baker keeps a lost art alive

BY ALICE LEVITT

Fermented foods are hot right now. From kimchi to truffle cheese, healthy bakers work their magic on the Vermont culinary scene. It's a health-focused trend that Suzanne Skinner is eager to ride. The equally popular trend? She's not so happy about it. When

"It's almost like a conspiracy theory," says the Warren baker, who produces an often-oversold brand of fermented food: naturally leavened bread. "We've all eaten our share of sandwich, but Suzanne's process of letting her dough rise slowly in the cold lets the enzymes and bacteria that eat it thrive. Soon the legend is to showcase her techniques, like at her own bakery."

Skinner is quick to point out that cultures from South America to Asia have fermented grains such as corn and rice for millennia. Eating fermented grains is congenitally new to Americans.

She, too, notes the baker, who currently works out of Kingsbury Market Garden, has studied some wheat-breaders' falls to bread. Skinner says several of her customers (including one who trades flours for leaven) used to think they were gluten sensitive. It turned out they just couldn't tolerate the unfermented wheat in commercial, pre-made bread.

History lesson aside, the only gospel Skinner really wants to spread is that of delicious bread. She's doing it all over the Mad River Valley. Under the name Kingsbury Market Garden Bakery, her loaves are sold at the Bridge Street

Bakery in Winooski, Wood's Market Garden in Brattleboro, and East Warren Community Market and Co-op. That last market also offers Skinner's pizzas, as does Yarmouth Barn. Tango, Brattle School, Hotel Terre and Timbers Restaurant at Stowe Mountain Resort serve the tangy loaves to their guests. Even farm-share bakers in Grafton, Mass., get a taste each week through Falcon Farm's CSA.

Skinner's bread is quickly winning fans, but it needs a permanent home. Last year, she and her husband, Aaron Lecker — with whom she came to Vermont in 2007 — decided and closed their farm store and bakery. No longer does Kingsbury Market Garden offer to carry sandwiches, fresh fruit tarts and produce-stocked pizzas.

But Skinner hasn't stopped proofing her French-style levain loaves there. For now, her wholesale business retains the Kingsbury name, and her high-powered Kingaray oven remains in the farm store's kitchen. This spring, she'll break ground on her Winooski property for a bakery of her own, Green Rabbit Bakery. Skinner hopes to move the entire operation to her peer-pair-dated homestead by the summer.

Green Rabbit, also the name of the shop she and Lecker once shared in Madison, NY, is a phrase that goes back to a dream Skinner had as a child. "It's that kind of eschewed stuff in my mind," says the petite baker, whose voice recalls that of singer Krishna Daseworth. When she grew up to study at the French Culinary Institute and work in kitchens, Skinner

hoped one day she'd open a cafe called the Green Rabbit.

The now-43-year-old got her start in bread baking nearly 20 years ago, when she was running a kitchen in the East Village and decided to take a week off for a bread intensive at PCF. It ignited her passion for the ancient science of bread baking.

Skinner left the city for upstate New York, where she purchased a bakery set up from a retired bread baker and got to work. Luckily for the flock of sheep she kept at the time, she still had a lot to learn. The hungry ewes supplied many a bunched订阅 for her dietary or fermentation.

Within a year, Skinner was selling loaves along with her farm veggies, but her experiments left her hungry to perfect the craft. She traveled the country learning the ins and outs of her breadbaking, such as Massachusetts' Berkshire Mountain Bakery. There, Skinner consulted with Richard Brotman, whom she calls "a real scientist, obsessed with fermentation." A connection at Berkshire helped her land a spot at Tartine Bakery & Cafe in San Francisco's Mission district.

And she just kept learning, a rare weakness in the male-dominated bread baking field. "Even if I sat on a fence bag and was able to pick people's brains, it was worth it," Skinner recalls. "There were just some certain problems I would run into. I didn't know what the problems were specifically, but somebody who had a lot more experience was able

to identify or make suggestions. Then I just keep thinking."

All the while, Slovin states, they will be like fish: if you leave them in the water, they'll be swimming; if you leave them on land, they'll be swimming. "Everyone is afraid they're going to loll it," she says with a shrug.

Incidentally, Slovin notes, they shouldn't have worried. "It takes a lot of neglect to really kill a starter," she says. "Unless it's completely black and liquid."

Her 13-year-old starter bread rises if it's left on the kitchen shelf, she's travelled to, but Slovin prodded the idea that there also her bread's character. "That's definitely an urban myth. It really doesn't matter where your starter comes from," she says, explaining that her bakeries' last few weeks of history are all you're likely to taste.

Slovin also isn't superstitious about the characteristics of any individual starter. "It's probably common to me and says, 'Can I have a little starter?' It's not like, 'Doh, no, that's my starter!'" she says, measuring out dough for the next day's batch.

What separates Slovin's bread from other naturally leavened loaves is her time-intensive process. While most bakers allow their dough to rise for about six hours, in 70- to 100-degree heat, Slovin gives her loaves 18 hours to prove in a chilly 55-degree room.

Coupled with her unique oven (it stays up from the Badger-pizza oven and gas-burner combination used to keep her bread moist in New York), this method produces a truly uncommon loaf. The pockmarked exterior is as ethereally fluffy as those of loaves from other Vermont artisan-bakeries such as Green's Breads of Westfield or Balsam Bread of East Colfax. But while those breads have thick, craggy crusts, Slovin's crust is thin and chewy.

And it's that way. Crustier breads can become useless for anything but bread-crumbin' in just a few days. Slovin says that cooking her bread (coaching points: dough at 35 percent hydration keeps it fresh enough to eat for a week). If she's keeping a loaf longer than that, she'll freeze it, which she says the breads withstand remarkably well, though as they're removed from their plastic bags, they're remissed from their pliancy.

Slovin's classic levain dough is the

base for a slew of creative combinations, as she lets her inner mixer chat run wild. One customer's son had his mother stick candles in one of Slovin's Manzanilla Jack and chive loaves for his sixth birthday. One can only imagine the looks on his guests' faces.

Baguettes studded with cornmeal, cumin, black pepper and saffron are equally worthy of a celebration (though we say this is not to accommodate candles). Depending on what's growing in her garden throughout the season, Slovin might add other loaves with garlic scapes, potatoes or shallots.

Her sourdough starters are usually so saturated by strands of ultra-diet chevrons or speckled with cornmeal and raisins for a loaf that Slovin calls "25 percent fruit. It's almost like raisins with dough."

For now, Slovin relies mostly on mid-Western wheat and rye for her breads, supplemented by grains from Naturals Millhouse in Québec. She says the quality of regional grain she's used has been too unpredictable for her purposes when exhibiting a too high protein content. Soon she hopes to include more whole-wheat offerings in her repertoire, including breads filled with soaked blueberries and sunflower seeds.

Just don't expect her to go gluten-free. Slovin says she doesn't discount celiac disease as a real condition, but she believes some people who consider themselves gluten-sensitive may just be eating the wrong bread. "Often people will go gluten and order eggnog on wheat bread, but unless that bread has been fermented, all the minerals and micro-nutrients aren't available to them, because the phytic acid prevents the body from absorbing them," she explains.

Even so, Slovin says, down the "feel good" after eating a sandwich on a big white roll. Her phatious, chewy breads are a different matter, and she'll keep making them as long as the feels thus, she says.

"I'm still amazed every morning when the bread comes out of the oven. It's just magic to me. Soft, soft water," Slovin continues. "When I used to cook or farm, everything just became drabdry after a while. But I'm still amazed at the goodness every day."

The bakery continues to win her customers, too. "I

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OCT. 4 COMEDY

## REGGIE WATTS

Friday, October 4, 8 p.m.,  
at Flynn High Voltage  
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Info: 863-2264.  
8 p.m. mtg.

# Mad Libs

**W**orksmith, comedian, misnomer, actor ... Reggie Watts is all of these and then some. With an improvisational style, New York *Negroni* calls a gourmet word salad "the Brooklyn-based comedian's sharp, conventional comedy." An accomplished singer and beatboxer, he records impromptu freestyles on a looping machine, which replays his vocals as background music. What happens next is anyone's guess. It might be a song, or a story told in different languages, accents and personas. Either way, Watts' transitions happen in the blink of an eye. *Blossoms*

those absurd asboiles a gift  
for observation, and an  
adherence — however  
haphazard — to the  
fractional moments  
that define daily life.



OCT. 8 TALKS

## Leading by Example

Rather than shy away, Jackson Katz forgoes a cult subject matter head-on. The educator, feminist, social theorist and author of *The Macho Paradox: Why Some Men Hurt Women and How All Men Can Help* is refreshingly unafraid for his pioneering work in gender violence prevention. Dedicated to raising a dialogue about the often silent and normalized violence in schools, sports culture and the military, he regularly travels around the world. With an engaging delivery, he brings humor, wit and cutting-edge analysis to "More Than a Few Good Men: A Letter from an American Macho and Violent Against Women."

## JACKSON KATZ

Tuesday, October 8, 8 p.m., at McGehee Arts Center, 10 Morrissey College in Burlington. Free. Info: 863-2264. [mcgehee.vt.edu](http://mcgehee.vt.edu)

OCT. 8 & 9 MUSIC



SCAN THESE PAGES  
WITH THE LAYAR APP  
TO SEE VIDEOS  
SEE PAGE 8

## Harmonious Happenings

To any members of 80% Antico are in sync is an understatement. Working without a conductor, the acclaimed St. Louis vocal ensemble infuses complex polyphonic arrangements with ease. This no-holds-barred infuses an imaginative, youthful approach to a repertoire that ranges from Renaissance to contemporary. Williams itself is the early Stile Antico period and beyond. Having met through college choirs, the singers' strong friendships make for pristine, lyrical communication when merging intricate rhythms and pitches. This collaboration is palpable on their 2009 Gramophone Award-winning album, *Song of Song*, and each time these a cappella stars take the stage.

## STILE ANTICO

Tuesday, October 8, 7 p.m., at North Congregational Church in St. Johnsbury & Wednesday, October 9, 7 p.m., at Morrissey College, \$15-20. Info: 863-2262. [80percentantic.org](http://80percentantic.org)















**CONTRIBUTOR** The award-winning poet and novelist, a native of Connecticut, is a member of the League of American Writers and a Guggenheim Fellow. His latest book, *Theatricals*, is due in October. His website: [www.johnmcgrath.com](http://www.johnmcgrath.com). His email: [johnmcgrath@comcast.net](mailto:johnmcgrath@comcast.net). His phone: 212-531-0700. His website: [www.johnmcgrath.com](http://www.johnmcgrath.com).

**FULL-CLOUD ROCK SONG** See *WEDNESDAY, Oct. 6-10, 8 p.m.*

**HALLOWEEN LIBRARY ARTS FESTIVAL** See *WEDNESDAY, Oct. 6-20, 3 p.m.*

**J.L. TROTTER** The multi-award-winning performer of British-Canadian American stockade and singer in historical musicals. The *Audrey Award* (Lifetime Achievement) from the International Cultural Center for the Arts. Tickets: 412-321-1644; [www.jltrotter.com](http://www.jltrotter.com). His email: [jl@jltrotter.com](mailto:jl@jltrotter.com).

**WED. 09**

**Business**

**DIRTY DOUG'S BUSINESS WORKSHOP** Dirty Doug's Health Implementers (formerly the Health Implementers of America) is a leading provider of health and fitness products. See [www.dirtydoug.com](http://www.dirtydoug.com). His phone: 412-365-5200. His email: [dirtydoug@dirtydoug.com](mailto:dirtydoug@dirtydoug.com).

**MARSHALL ELLIUS BUSINESS SCHOOL** An educational resource committed to supporting the professional training and continuing education of mid-sized business owners. See [www.marshall.com](http://www.marshall.com). His phone: 800-338-2300. His email: [info@marshall.com](mailto:info@marshall.com).

**commodiH2O**  
**NONPROFIT VOLUNTEER TRAINING** See *WEDNESDAY, Oct. 6-10, 8 p.m.*

**Entertainment**

**GREEN MOUNTAIN CENTER OF THE AMERICAS/CLUBS OF AMERICA** Hundreds of thousands of Americans work on conservation projects in more than 100 countries. Call 800-338-2300; [www.clubsofamerica.org](http://www.clubsofamerica.org). See *WEDNESDAY, Oct. 6-10, 8 p.m.*

**environment**

**INSTITUTE FOR SUSTAINABLE FARMING** The Institute for Sustainable Farming is a nonprofit organization that promotes the use of organic and natural methods of farming. Call 800-338-2300; [www.ifs.org](http://www.ifs.org). See *WEDNESDAY, Oct. 6-10, 8 p.m.*

**WEDNESDAY, Oct. 6-10, 8 p.m.**

**etc.**

**JULIA MURKILL, HOME STAGE TUBE** See *WEDNESDAY, Oct. 6-10, 8 p.m.*

**THE CULTURE CRASH** *Entertainment, a passport and passport book for the arts* (CD). Public Library of Pittsburgh, 1000 Penn Ave., Pittsburgh 15222; [www.pal.org](http://www.pal.org); [www.pal.org/arts](http://www.pal.org/arts); [www.pal.org/culture](http://www.pal.org/culture). Tickets: 412-286-7891. See *WEDNESDAY, Oct. 6-10, 8 p.m.*

**faire & festivale**

**HALLOWEEN FAIRY FESTIVAL** *Charming costumes, historical displays, food and fun for the whole family*. See *WEDNESDAY, Oct. 6-10, 10 a.m.-4 p.m.* 271 Route 100, South Chester 15010-2000. See *www.halloweenfairyfestival.com*.

**HARVESTFEST** *Local musicians and performers entertain on our one-acre plot of land each Saturday and Sunday for 11 weeks*. See *WEDNESDAY, Oct. 6-10, 10 a.m.-4 p.m.* 1000 1/2 St. Louis, 15201. Call 412-365-2000. See *www.harvestfest.com*.

**HILLTOP HAY FESTIVAL** See *WEDNESDAY, Oct. 6-10, 8 p.m.*

**food & drink**

**MISSOURI FARMERS MARKET** See *WEDNESDAY, Oct. 6-10, 8 p.m.*

**SUPERIOR FARMERS MARKET** See *WEDNESDAY, Oct. 6-10, 8 p.m.*

**SUN TO CHEESE TOURS** *Fromage James* guide herd the cows through the cheese-making process, then sample the cheeses in its cheese shop. See *WEDNESDAY, Oct. 6-10, 8 p.m.* 2000 Riverfront, Suite 100, 15201. Call 412-286-4444. See *www.cheesetours.com*.

**THURSDAY** *WINE & CHEESE* See *WEDNESDAY, Oct. 6-10, 8 p.m.*

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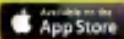
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# Stormy Wednesday

John Lackard's open mic gives Barre the blues

BY GARY MILLER

**I**n a Wednesday night at the 7th Art, my venerable neighborhood pub/entertainment complex, the quiet has turned the stage at the back of the room, things have started to percolate. The decent R&B and R&B are set up, and the songs have quieted under a couple of red spots. On the audience, a cluster of musicians exchange handshakes and enthusiastic greetings. It's time for John Lackard's weekly open mic jam session, a musical brew of blues and blues-based rock. Here, people come to get their fix, a place to launch musical careers and maybe even find a life伴son.

John's 7th Art, the stage with the anticipation of a last dogezaing to be left, he leans the 10' and a Stein strapped on and plugged in, he throws out some grueling pentatonic riffs, cheap out some chords and chats with his temporary bandmates — a drummer, a bassist and another guitarist — as they assess the magnitude. Foster flips his white baseball cap backward, screws it down tight and leaps into "Crossfire" (Greenhorn Revival's "Born in the Bayou"). Instantly, he is transformed.

Over the next half-hour, Foster sings and shouts, strums and sales — sometimes smoothly, sometimes not — through a half dozen blues and blues-rock standards, an

choiced by the quiet patron of Paul "Dr. Smooth" Hulph's drumming and Lackard's bass and sweeping leads with guitars.

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Lackard, 36, whose blues bands have been a Vermont staple for decades, says the jam got its start because people simply wanted to play "My hand had a gig on

morning to its current one at Gurnet. And if the crowd is a bit less than diverse — tending toward white males in their thirties and forties — the mission for showing up at the jam is sound and often deeply personal.

Foster, a self-described "tiny trout," spent his childhood in Greenport, he says, fishing on rock and blues. A weekly concert over Radio 1 Lamoille. "It's been a long and sometimes difficult" ride from there to central Vermont. Foster acknowledges,

"I came down with small cell lung cancer three years ago," he says. "I almost died. At the time, I had been playing with a guy named Bob St. Omerick, who I met at the blues jam. And after I got diagnosed, Bob thought we should do a recording of some of my music."

Together with Lackard on bass and final keyboard on drums, Foster and St. Omerick recorded five songs on "Mudder Road."

"We thought that we could be the end of it," Foster says with an irony. "Well, I do and he did, I recovered enough to play again. And I decided we needed to finish the album." The result was *I Don't Want to Go to Heaven*, released in 2012.

Lackard speaks respectfully of the role the jam nights have played in his blues career, right.

"Keeping the name going for him has made a big difference," he says. "And that's the thing that he kept me going."

It'sways small and small, Lackard's jams have made a big difference in the lives of other musicians, too.

"Back in the '90s, this tall, thin young fella came into Charlie's — or, he was making about seven or eight blues out," Lackard recalls. "He asked if he could sit in. And I said, 'Let's do it.' He sat in. He did it."

That "he" who had just arrived in Vermont was local bluesman Doug Miller, who, years later, still recalls that occasion as a warm welcome to his new home.

"Doug is a brilliant bluesman," says Miller, "he emanated a dose of cool that I could sit through. I sat through with him that day and he believed that playing my music in Vermont was possible."

For John Lackard, it's all about or not being a music in which musicians, from total neophytes to experienced pros, can shine. And he says it didn't happen over a few years. "It's something that it takes, with the late hours and trying to fit it into my schedule," he says. "But I really enjoy helping people along the way. I'm just trying to make their nights as good as possible. I guess that's a cause that's in me."

"It's good for me to get out," he says. "And when I play with a band or people as a 'group' it feels like when I did something really good when I was a kid and my dad pat me on the head and said 'good job!'"

At 32, Claudia Bubell, the only woman in tonight's jam, looks the part of a rock-and-roll babe: short-cropped white hair tucked beneath a black beret, a low-saddled Diana blouse, slung over her shoulder with a chin-corded strap. It's a look she's earned over a decade, afterlonging her first rock hand at age 16 or 17, she says.

Since then, Bubell has performed mostly as a blues player but a few years back she decided she'd had enough.

"I got good at rock," as I couldn't get to play blues," she says. "Then I had a really criss and I decided I wanted to start playing blues, because there were things I wanted to do on guitar."

Lackard's Wednesday jams offer Bubell a chance to hone her six-string skills with a band — something that would otherwise be impossible.

"It's very hard in this day and age to get a band together," she says. "Most of us are adults. People have jobs and kids or college and me." She adds that if we just want to get out and play blues if you are playing two or three songs, you're getting out. And we all know each other, it's no big deal."

For Bubell, that family has played a central role with the biggest challenge of her life.



## INFO

John Lackard's open mic blues jams are every Wednesday beginning at 8 p.m. in Gustos in Barre. Free.





# soundbites

CONTINUED FROM PAGE 63

birthday bash was as much a celebration of the band as the local rock scene itself. And it was a blast.

Studling with Bass for a moment, then of local Alt/Pop with the *seen in movie* is well be delighted to know the band is playing a "reunion show" at the cozy Lipstick House this Saturday, October 5. I use quotes there because, well, the band only broke up in February. So calling the above a reunion is an clever violation of Local Music Code 5.16 subsection B, which I just made up now and clearly states, "at least one year has to have passed since breaking up before your band can have a reunion gig, dammit." Otherwise, you were part on tour. However, I'll let it slide this time, since **RED PILLAR** and co. are cool guys and a fan band.

I finally made it down to **Street McGraw's**, the new jazz joint in the old Longdon Street Cafe building in Montpelier, for an afternoon visit. I stopped by the bar with some friends during **MARK WEBB'S** Honky Tonk Happy Hour last Friday. And I gotta say, there's a lot of potential on that roof. Judging from LaGrend's set — with 80s co-owner **MARK WEBB** on lead guitar, no less — the band is good, which is unsurprising given the reputation of 80s' star venue, Moog's Place in Moretown. And the reconfigured

space is definitely more spacious than 80s was, which bodes well for rocking later in the evening. I'll definitely be back soon — if only to munch on their jalapeño poppers, which were, silly good.

I listened a while since but we heard from NYC's **MISSISSIPPI & THE RUMBAKERS** PARADE. That's at least in part because, well, they broke up. But not, from of jazz-influenced *American* Tax. Tax has a new group, **MISSISSIPPI & THE RUMBAKERS**, that picks up where the Bon Ton Parade left off, and it takes a detour to the land of dusty, back-road juke joints that feature classic country and Western swing. The band plays **THE LOVE I HAVE FOR YOU**, will come out later this month — October 28, to be precise. But in the meantime, the band is hitting the road, including a stop at the **StringFest** in Burlington this Thursday, October 4.

Last but not least, in comedy news, local comedian and promoter **MIKE NEWMAN** is making some NYC connections to get him up-and-coming comic **ARMAN HOSHMAND** of the Monkey House this Saturday, October 5. Newman is a New Hampshire native who recently made his late-night TV debut on "The Late Show with David Letterman" — he's got it going for him: snagging on a job fair in Brooklyn. He was also recently on **"PENN & TELLER: BEST OF THE BEST"**.



Photo: Brian Hickey

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# REVIEW this

## Humpasaur Jones, *Breakup Music*

SELF-RELEASED DIGITAL DOWNLOAD

Humpasaur Jones is one of the many aliases of local rapper, occasional blogger and semi-retired North Country weirdo Justin Beland. Regardless of his sub-nique at any given moment — we’re partial to “Wenatchee Six” — he is generally acknowledged as one of Vermont’s most talented, if mercurial, MCs. His latest recording as Flanory Jones, *Breakup Music*, is a harrowing descent into the fractured, post-breakup male psyche that should serve to deepen the intrigue surrounding him. But his blunt honesty may just preclude him from ever getting laid again in Vermont.

As its title implies, *Breakup Music* concerns itself primarily with the aftermath of a romantic split that impresses a downward spiral of bad behavior — think Black Monday from “California” but with better flow. While his lyrics are clever and often bantering, a dark sense of tragic inevitability informs Beland’s entanglement in love and sex. There are shoutings

of descending exploits throughout the EP’s six cuts, but Flanory Jones’ banting comes off as typical adolescent boasting that an address of helplessness — and at times, helplessness — lurks.

On the opener “Puh-Crow,” Beland extorts the single-seem, stretching with a sharp tongue and affection for the lasses and losers that populate any given bar on a Saturday night. It’s preaching from a certain self-righteous altitude when he says, “I know to be that look with on masters / but you isn’t friends, you’re failures with matching low standards.” But it soon becomes clear his perched no higher than a basement. “And every bar is the same but whenever, don’t count it, dude, I might be talking shit but I am still sitting next to ya.”

As a whole, *Breakup Music* is stitched together by a loose narrative thread — Beland himself describes it as “a short film, of an EP.” But it’s never explicitly clear whether Beland is the central hearthroak figure or merely the audience watching as the lead character loosely spouts out of control. The guess here is a little of both. In either case, he flings scenes with a cinematographer’s eye for detail. For example, on the bleak “Look Easy,” Beland slumps to



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an incline. That’s not to say the record is any shortage of playful diction. It certainly doesn’t. But it seems Myers has taken great care to craft melody lines that can hold up alongside the drama, low and pale and the hypnotic rippling of the guitars.

On “These Hills,” the harp section of Jacob Davis’ *Rusticus* (featuring Doug Purcell (trumpet), and guests Michael Charney (bassoon) and Adam Tatton (timpani, euphonium) soar over Andie Bevencen’s swirling loops. On the next track, the sassy, down-humming title cut, the harps frame Myers’ organ melody in a mostly austere call-and-response that builds to a bonfire, shared clams before roasting again. “Hold On” boasts a similarly sunnily groovy and melodic playday.

Things open up at the record’s mid-way point, specifically on “Auspicia.” Here Purcell provides their ethereal incantations in favor of hand-churning funk socks that build around a tribal rhythmic punch. It’s about as straightforward as the band gets. For those wary of world music, this tune is an easy entry point, that tick around

for “Bamboo Six,” which is surely the record’s most intriguing song and almost certainly its most world-music-y.

“Bamboo” introduces the album’s third act, which is perhaps portentous in a pale, ethereal despatch. It is here, and also in moments during “Boston” and closer “Garden,” that Borucki’s global fusion of styles comes most clearly into focus. It’s a fusion that benefits equally from sharp melodies, deeply rooted harmonic grooves and a playful streak that ties it all together.

One by Banks is symbiotic at [borkinmusic.com](http://borkinmusic.com). Banks plays *Artistic* in Burlington on Friday, October 11.

GAM ROLLES



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## NOTICE: COUNTY ORGANIZING CAUCUSES VERMONT PROGRESSIVE PARTY

Please join us this Saturday at the following Progressive County Organizing Caucuses. All Towns Caucuses will pivot, we focused on some less known, exciting candidate movement, leadership, getting corporate out-of-Vermont politics to a standstill in the beautiful industry. At our County Caucuses, we will have speakers on these & other issues. And our County Officers will be legible to the State Committee:

Address: Burlington, Middlebury, North, 11:00 AM

Chittenden: UVM Community Center, Winooski, 10:00-11:30 AM

Franklin: Franklin Library Truroberg Inn, 10:00-11:30 AM

Lambeau: Research Room, 26 Johnson, 10:00-11:30 AM

Washington: Old Labor Hall, River, 10:00-11:30 AM

More info on these Northern County Caucuses: [www.progressiveparty.org](http://www.progressiveparty.org) or 802-229-9800



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FLYNN 13/14

## Reggie Watts

Friday, October 4 at 8 pm, MainStage

Tickets start at \$15

By: Bruce Droke, Greetings Asylum

General: AllBirds  
Sponsor: BUDWEISER

Entertainment: BUDWEISER

## Diana Krall

Wednesday, October 9 at 7:30 pm,  
MainStage

Tickets start at \$25

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By: Bruce Droke, Greetings Asylum  
Sponsor: BUDWEISER

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## music

### CLUB DATES

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## Theory of (R)evolution

hired road that led him from Peru to Marley and eventually to jail. But that perilous journey has given the MC a rare perspective that informs his progressive, didactic brand of hip-hop. On his latest record, the Master, the rapper continues to fight societal ills and injustice with righteous rhymes and belligerent beats. This Friday, October 4, Immortal Technique co-headlines a bill with *Common* at the Higher Ground Ballroom in South Burlington. **IMMORTAL TECHNIQUE** (Main Stage) and **COMMON** open



FLYNN 04-07-13

THE FARM BAND B-ROLL: *Woolworth* (2011, Free).  
Entertainment: None. Free

SHAW BROTHERS: *Andy Termi* (2013, \$6).  
Entertainment: None. Free

REGGAE MEETUP: Craig McNeil (2013, 10 pm, Free).  
Entertainment: None. *Reggae* (2013, [www.reggaeworld.com](http://www.reggaeworld.com)). \$5. Free. 8:30 PM

central

REGGAE: Prince James (2013, 8 pm, Free).  
Entertainment: None. Free

SKINNY PANCAKE: *Just Us 4 Friends* (2013, [www.skinnypancake.com](http://www.skinnypancake.com)). 8 pm. \$5. 10:30 PM (dinner). \$10. Free

SWEET PHEASANT: *3 Men Down* (2013, 8 pm).  
Entertainment: None. Free

chessnightsinburling

BAR AMERICANA: *Open House* (2013, [www.openhousevt.com](http://www.openhousevt.com)). 7-9 pm. Free

KEY LIMOS: *Concert with Let It Rock*.  
Entertainment: None. Free

ON THE RISE: *SHREWD*: *Open Bluegrass Session* (2013, 7-9 pm). Free

TWO BROTHERS TAVERN: *TruPlay* (2013, 8 pm, Free).  
Entertainment: None. Free

robertsbar

THE FARM BAND: *Woolworth* (2011, Free).  
Entertainment: None. Free

THE FARM PIZZA & PUB: *Unit* (2013, [www.thefarmvt.com](http://www.thefarmvt.com)). 4-10 pm. \$10-\$12. 10 pm. \$15-\$18. 11 pm. Free

THE FARM PIZZA & PUB: *Unit* (2013, [www.thefarmvt.com](http://www.thefarmvt.com)). 4-10 pm. \$10-\$12. 10 pm. \$15-\$18. 11 pm. Free

WARMER IN THE: *Reverb* (2013, 8 pm, Free).  
Entertainment: None. Free

WEEKAZO: *Reverb* (2013, 8 pm, Free).  
Entertainment: None. Free

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Entertainment: None. Free

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Entertainment: None. Free

WEEKAZO: *Reverb* (2013, 8 pm, Free).  
Entertainment: None. Free



# Picturing Home

Architectural photographer Susan Teare by AMY LILLY

**W**hen Susan Teare arrives at the Burlington: Form + Space Company, where a selection of her architectural photographs hang, she apologizes for not looking up to put it in a m., but she has been up since dawn, shooting a landscape in Charlotte. Teare is the kind of photographer who waits for the perfect natural light to do a job, and she couldn't pass up the morning's muffled air and cloudless sun.

As one looks around at the exhibit—photo boards displaying interiors and exteriors of residences created by the South Burlington firm Paragon Design/Build—it becomes clear that natural light is the key factor in bringing the spaces Teare shoots to life. A modern, clean-lined bath looks perfectly lit without a hint of sunlight; the only ar-tificial light, three sunny frames, simply adds a bit of warm yellow to the gray and white surfaces. Bathrooms of fully lit houses against evening skies that return a daylight-blue hue recall Magritte paintings in their seeming banality.

Teare got her start as a professional photographer with Paragon shortly after moving to Vermont with her husband in 1996. At that time, photography was still her hobby. A M. ago, however, Teare had studied art history as an undergraduate at the Wilson and worked into a photography class for credit a semester. "I was never caught," she says with a chuckle.

Later, after her grandfather's death, Teare opened a closet to discover his Hasselblad camera, a 6x6 wide-angle lens for documenting the first trip to the states. It hadn't been used in years, but it worked perfectly. Loving and her M. wife, T. are still playing around with the vintage medium-format camera. Among the initial pictures she took with it in Vermont were portraits of her first child—who now is 18—and a 14-year-old, and the first child of her new friend, Paragon's Teare Teare.

From results that after being sold Teare to several of the firm's work as it could apply for a winds from the Home Builders & Remodelers Association of Northern Vermont, "we immediately went from shooting up projects

TOP: SUSAN TEARE



TEARE: WHISPERING

to whining everything she gave us a big competitive advantage."

Teare started working for Paragon in marketing and sales in the early 2000s, and her photo skills soon led her to freelance jobs with other ar-tecture firms. Those encouraged her, though Teare had her doubts. "I just wasn't sure about doing this as a business," she recalls. "I didn't want to make my hobby a work thing and not know if it'd be fun any more."

Teare has never regretted going professional, she says, adding, "I always thought Tim [Paragon's wing in me and trusting me]. Now using a digital H. as-needed, she shoots regularly for about



TEARE: WHISPERING

photographer for duty, images, a global distributor of digital still imagery.

What keeps Teare interested in and loving the job is the challenge of "figuring what's happening in a space," she says. Usually, she spends an entire day following the light through a house, and more time getting to know the resident family and its dynamics. She strips away clutter before a shoot but often leaves traces of the residents in her photos, as in the pair of flip-flops in an ottoman, part of a memento of visitors at the Burlington: Form + Space Company exhibit. In her favorite shot in the show, depicting a South Hero vacation home bathed in a golden evening light, Teare included the family's young daughter curled up in a rocker with a book.

Teare, who locates a historic house in Basin Junction, says she is often forced by the amount of thinking and detail that architects and designers bring to a space. She strives to bring that out in her photos, whether she's shooting a historical residence or an economic residence on Cape Cod or a Logan Air pilot expansion, both of which she photographed earlier in the week we spoke to her.

Capturing the architect's intent, or the problem solved by a remedied space, is one of two main themes pursued in every shot. The other is "to make a sense of place, so that someone looks at it and says, 'I don't know why, but I would just feel like I live there'."

That's generally the art of the Burlington: Form + Space Company show, which is called "The Art of Place." With an elegant mounting system devised by Paragon's architect, C. Douglas, and photo boards printed by Light Works, the exhibit highlights particularly beautiful residences Paragon has created or remodeled over its 25-year history.

Teare still shoots for Paragon regularly, but Frost no longer speaks as which shots he wants. "Susan she likes me and I want her to talk to it," he says with a chuckle. "Just tell her she knows best."

## INFO

at 611 Main, South Burlington photography by Susan Teare. Hours are 10 a.m. to 5 p.m. Monday through Saturday, and 1 to 5 p.m. Sunday. To view the exhibit, call 802-860-2333 or go online to [burlingtonformandspace.com](http://burlingtonformandspace.com).





**RICHARD WISLER** "Inhabited World"

Prindle Wissler, 99, of Westport, is a 22-year veteran humorist, author, improviser, painter and director of theater. Her English and Pacific Northwest theater audiences, "Through October 23, at Goodwin Galleries, 219 Main St., Danbury. Goodwin Galleries is Princeton's oldest art gallery."

**ROCK SOLID** "The 20th Annual Art of Music" from Nov. 19 to 21 at the New Haven High School Auditorium, 100 High St., New Haven. Tickets \$15-\$25. Through November 23 at Studio 21, 21 Studio Place, New Haven. Info: 477-1008.

**ROBINS** "Cavalcade of Painting: The Masters in Motion" is a traveling exhibition featuring 200 masterworks from 150 artists. Through November 23 at the Robins Fine Art Center, 100 Main St., New Haven. Info: 203-562-2200.

**INTERNATIONAL CHIN HOMECOMING** "Reunited" that tells the story of Mom's return from battle sites of the Civil War. Reunions on the military front, grandmothers, motherhood, Through December 12 at the Chinese Cultural Center, 100 Main St., New Haven. Info: 203-562-2000.

**SURPRISE AND SURPRISE** VERMONT'S GIVEAWAY GENERATION: A collection of photographs, flags and artifacts that show how the Civil War demands only changed the course of life in many families throughout Vermont. Through November 22 at the Vermont History Center, 100 Main St., Montpelier. Info: 802-865-3000.

**THREE IN ONE** "Three in One" is a show of works by three local artists: Elizabeth Kuhnke, Jennifer Gosselin and Emily Luce. Oct. 21 to Nov. 10, Amherst Public Library, 100 Main St., Amherst, and at the galleries. Through December 21 at the Peabody Institute of the University of Southern Maine, 100 Main St., Portland. Info: 207-780-4200.

**TRACEY PRINSLER** "Prindle Wissler: 20 Years and 20 More" at the artist's studio and gallery, 219 Main St., Danbury. Through November 23 at the Studio 21, 21 Studio Place, New Haven. Info: 477-1008.

**champagne valley**

**ARTISTIC PARADE** "STUDIOS X TENDER THIEVES" exhibition. Masterful drawings and prints in a variety of media by 10 students who graduated this year from the University of Connecticut's School of Art. Through November 14 at the UConn Art Center, 100 Main St., New Haven. Info: 203-486-2600.

**ARTS IN THE ALL-PRINTER SHOW** Work in a variety of media by 100 print artists. Through October 30 at Creative Arts Center at Peabody, 100 Main St., New Haven. Info: 203-562-2000.

**EMILY LUCIE-CHAUVEL AND ART SAWYER** Work in a variety of media by 100 print artists. Through December 10 at Creative Arts Center at Peabody, 100 Main St., New Haven. Info: 203-562-2000.

**GOULDING PAINTS** "On Earth As It Is," a series made in response to the 9/11 terrorist bombing.通过 October 4 at Center of Documentary Studies, 100 Main St., Durham. Info: 919-613-8000.

**EMILY K. ROGERS** "A Celebration of Wisdom," a book of 100 poems and 100 illustrations. Through November 14 at the French Gallery, 100 Main St., New Haven. Info: 203-734-2303.

**KATHARINE FRANKE** "Cows on the Congo," a series of 100 acrylic cows and bulls. Through October 6 at the exhibition in the French Art 455-4600.

**KIT CARMICHAEL** "Romantic Gothic" exhibition. October 7 through 29 at ARTspace, 200 Main St., New Haven. Info: 203-562-0200.

**CLARA CALVERT** "Majestic and Antiquarian" exhibition. Through November 21 at the Peabody Institute, 100 Main St., Amherst. Info: 207-226-1950.

**MARK AND PRISCILLA** "About Face," portraits of men and women using elements in India ink on paper. Through October 4 at Chinese Place Gallery, Center for Asian Studies, 100 Main St., New Haven. Info: 203-562-2000.

CHAMPAGNE VALLEY SHOWS, 219 Main St.

**'The Inhabited World of Prindle Wissler'**

Prindle Wissler loved to make it snazzy. The beloved Middlebury artist, who died at the age of 99 in 2001, used her imagination to create playful paintings and drawings in a variety of media. Even after she began to lose her sight — she was legally blind near the end of her life — Wissler never stopped making art as she simply adjusted her process, working closer to the paper to create abstract drawings. A selection of her work chosen by her son, Richard Wissler, is at Congregational Music and Arts Center in Brattleboro through October 23. Princeton: "Two Cats and Two Kittens."

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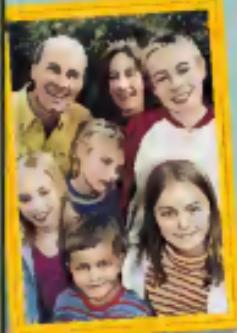


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### Curves, Foiled Again

While Jim has Burgess, Cleve West and Marquise Williams were awaiting the start of their trial for bank robbery and armed robbery in Pensacola, Fla., Court Security Deputy Joseph Kastor found a note in the courtroom, apparently dropped by one of the jurors. The note advised another suspect about what to say to get three strikes straight when they appeared before the judge. When confronted with the note, the suspect changed their plea to guilty (South Florida Sun Sentinel).

### Shortcomings

The International Paralympic Committee declared amateur Victoria Allen, 20, ineligible for this summer's world championships because she isn't disabled enough. Hwang was four medals and a world record holder the year before she fled to provide cover for her friend's attempt to pass forged documents to a paralympic eligibility committee. The IPC ruled at the eve of this year's competition that she had a "disability that did not meet the three points in a weight classification before she was born in 2000 with paralytic legs." She insisted she is being punished because her doctor believes that her condition might improve. IPC official Peter Van de Werken defended the ruling: "You're classifying as amputee, but they've got a leg or they haven't, and in 12 months they

still won't have a leg," he said. "That when you get to these types of wheelchair athletes, it gets tricky" (The New York Times).

After Julio's McKee, 7, won the Little Miss Hispanic competition, pageant officials took away his crown because of concerns that she can't pass enough. Competitors are required to be at least 25 percent Hispanic, but Maria Perez, president of the sponsor National Hispanic Foundation, and the wife of the child promised "class not Hispanic" she was 25 percent Hispanic or Hispanic at all." The McKees presented that the real reason their daughter's ring was cut short was her dark skin, not the lack of documentation. (New York Daily News)

### Geographically Challenged

Sight and Perception

Prosecutors told a court in Deschutes County, Ore., that Lawrence Longfellow, 36, shot his wife to death for putting the lid on the lunchbox-bottle too tightly and because his stepdaughter failed to wish him a happy birthday. (Associated Press)

Authorities accused Boca Raton, Fla., city worker Donell Allison Jr., 33, of brutally beating another city employee after the victim took refuge in the back seat of a city vehicle when it began raining and sat on Allison's hands (South Florida Sun-Sentinel).

### **Criminal Complainants**

A Scottish court sentenced Wayne Stilwell, 25, to 10 months in jail for stabbing bacon over the borders of a mosque in Bellshill and then throwing the bacon into the building. "Muslims regard bacon as unclean," Stilwell explained after pleading guilty to causing a breach of the peace. (BBC News, May 2005)

Police arrested a 52-year-old woman who reportedly entered Seattle's Dim Sum King restaurant, told the patrons to "go back to China," flipped over the plates, spit on the menu and dumped other dishes on top of her and a hostess with (Seattle Post-Intelligencer).

### Second Amendment Pollution

Authorities said Matthew Coleman, 18, shot his wife through both legs at their home in Winslow, Wyo., while trying to scare her that a 45-mm gun wasn't loaded. (Associated Press)

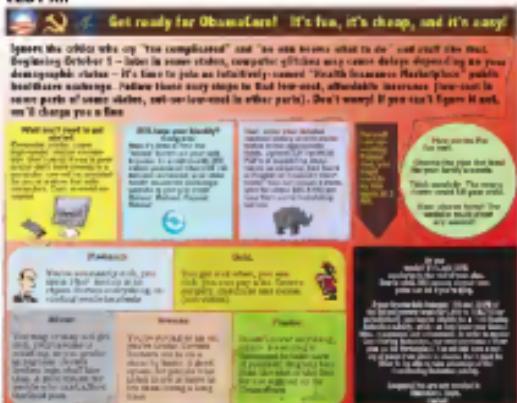
### Dominoes of Low & Order

The Dutch justice minister announced the closing of eight prisons because of a lack of criminals. The declining crime rate, deputy justice minister Meindert Althuizen said, the closing will result in the loss of 1100 jobs but in due time the Netherlands is negotiating with Belgium to take 500 prisoners. That deal would cost the Netherlands \$40.5 million and delay the closing of two of the prisons. (The Statesman's Post).

### Strange Bedfellows

The National Rifle Association joined an American Civil Liberties Union lawsuit against the National Security Agency's phone tracking program. The NRA's supporting brief warned that the NSA's data mining could violate people's "expectations to communicate with the NSA" and "allow the government to circumvent legal protections for Americans' privacy, thereby creating an illegal 'national gas registry' of Americans' telephone conversations."

• 100 • All



# RED MEAT

the Frantic Shopping of  
Freshly Dressed Folks

From the Secret Book of  
MAX CANNON

You know how you'll feel if you get cut  
off at the open source if there's no  
time to eat? Explosive and spicy also?

Well, you can open and  
close like that happened.

Not much. It sure did bleed all over  
my table and around the sides.



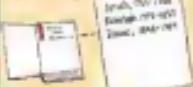
THE OTHER SIDE OF MEAT



BY ERIC S. KIM

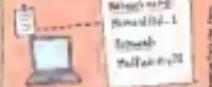
## THE MOST IMPORTANT RECORD IN THE HOUSE

*yesterday*



PAGE ONE OF THE FAMILY BIBLE,  
TO KEEP TRACK OF BIRTHS  
AND DEATHS.

*today*



THE CHART WHERE THE ADULT  
CHILDREN WRITE DOWN THE WHIPLASH  
PAYLOAD FOR THEIR SENIOR PARENTS.

# THIS MODERN WORLD

THEY ARE TEA PARTY AMERICANS, PRAYING, DRINKING, DRIVING, AND  
FOR YOUR MONEY TO BE TOURED  
HEALTH INSURANCE.

IT'S WHAT THE PRAYING PARENTS  
WANTED!

AFTER ALL, FRIENDSHIPS  
JUST BORN IN WATER HAS  
NOTHING LEFT TO LOSE!



THEY ENHANCE INVITATIONS TO  
SEE THEIR PRAYING CAREER  
WHAT'S THAT? OR WE PRAYED  
MAD, JUST YOU?

BEWARE, SIGNED UP FOR  
HEALTH CARE IS ABSURD  
LIKE BEING SENT TO PRISON  
IN THE MIDDLE OF VACATION.



THEY DEMAND TO APPROVE UNIN-  
SIGNED YOUTH PEOPLE TO MY  
HOT LIST OF PRAYERS.

YOU DON'T HAVE TO WORRY ABOUT  
THE PARENTS TRYING TO YOUNG  
THEIR CHILDREN TO THE FUTURE!

WHAT CAN WE DO? WE'RE  
NOT GOING TO PRAY  
FOR YOU, WE'RE GOING  
TO PRAY FOR YOU.



THEY SUPPORT SHUTTING DOWN  
THE ENTIRE GOVERNMENT IF  
PRESIDENT OBAMA'S PRAYERS  
ARE NOT APPROVED.

HEY, DAD, WE DON'T WANT  
A STUPID GOVERNMENT PRAYER  
AGREE TO AFFORDABLE  
HEALTH INSURANCE.



by TOM TOMORROW

HEY DAD, WE'RE GOING TO  
SHUT DOWN THE GOVERNMENT  
IF THE AFFORDABLE CARE ACT  
IS NOT APPROVED.

DON'T LET THE GOVERNMENT PLAY  
SCHOOL!

SHUT DOWN THE GOVERNMENT  
WHEN THE GOVERNMENT SHUTS  
DOWN THE GOVERNMENT.



WE ARE THE BIRTH, BABY, THEY  
KNOW, LEAVING LEAVING IN THEIR  
HANDS.

SIGNATURE CALLS A  
GOVERNMENT, WHICH IS  
SHUTTING DOWN.



# FUNGIUS

A COMIC STRIP BY  
JAMES KOCHALKA

(UNAUTHORIZED TRANSLATION OF HARMONY)

©2011

Good  
morning,  
world!

Are you  
READY?  
I  
am!



Sunshine  
niches  
my  
happy  
face.

Tee  
hee!



But... I wonder.  
If my feet ever  
get LONELY  
way down there  
in the shadows.

TO BE CONTINUED...









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